RENAISSANCE

NEW YORK · WEDNESDAY 30 JANUARY 2013

CHRISTIE'S

Renaissance

Wednesday 30 January 2013

CHRISTIE'S

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30 JANUARY
Old Master Paintings Part I
New York

30 JANUARY
Renaissance
New York

31 JANUARY
Old Master & British Drawings
and Watercolours
New York

31 JANUARY
Old Master Paintings Part II
New York

31 JANUARY
19th Century European Art
London, South Kensington

10 APRIL
Dessins Anciens et du XIXe Siecle
Paris

11 APRIL
Old Master & British Paintings
London, South Kensington

15 APRIL
Tableaux Anciens et du XIXe Siecle
Paris

29 APRIL
19th Century European Art
New York

7 MAY
Old Master & 19th Century Art
Amsterdam

31 MAY
19th Century European Art including
Orientalist Art
London, King Street

5 JUNE
Old Master Paintings
New York

6 JUNE
19th Century European Art
London, South Kensington

2 JULY
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Evening Sale
London, King Street

2 JULY
Old Master & British Drawings
and Watercolours
London, King Street

3 JULY
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Day Sale
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5 JULY
Old Master & British Paintings
London, South Kensington

Renaissance

Wednesday 30 January 2013

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Wednesday 30 January 2013
To commence immediately following the Part I auction (Lots 101–152)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	26 January	10.00 am - 5.00 pm
Sunday	27 January	1.00 pm - 5.00 pm
Monday	28 January	10.00 am - 5.00 pm
Tuesday	29 January	10.00 am - 2.00 pm

COMPLIMENTARY SMALL-FORMAT GALLERY GUIDES WILL BE AVAILABLE AT THE FRONT COUNTER DURING THE SALE VIEW

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In sending absentee bids or making enquiries, this sale should be referred to as **FELIX–2673**

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[40]

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Contents

OPPOSITE:
Lot 148

FOLLOWING SPREAD:
Lot 151

INTRODUCTION:
Lot 152

FRONT COVER:
Lot 128

BACK COVER:
Lots 137, 123, 117 and 107 (details)

INSIDE FRONT COVER:
Lot 103

INSIDE BACK COVER:
Lot 113

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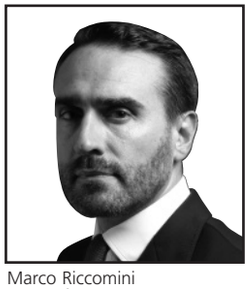

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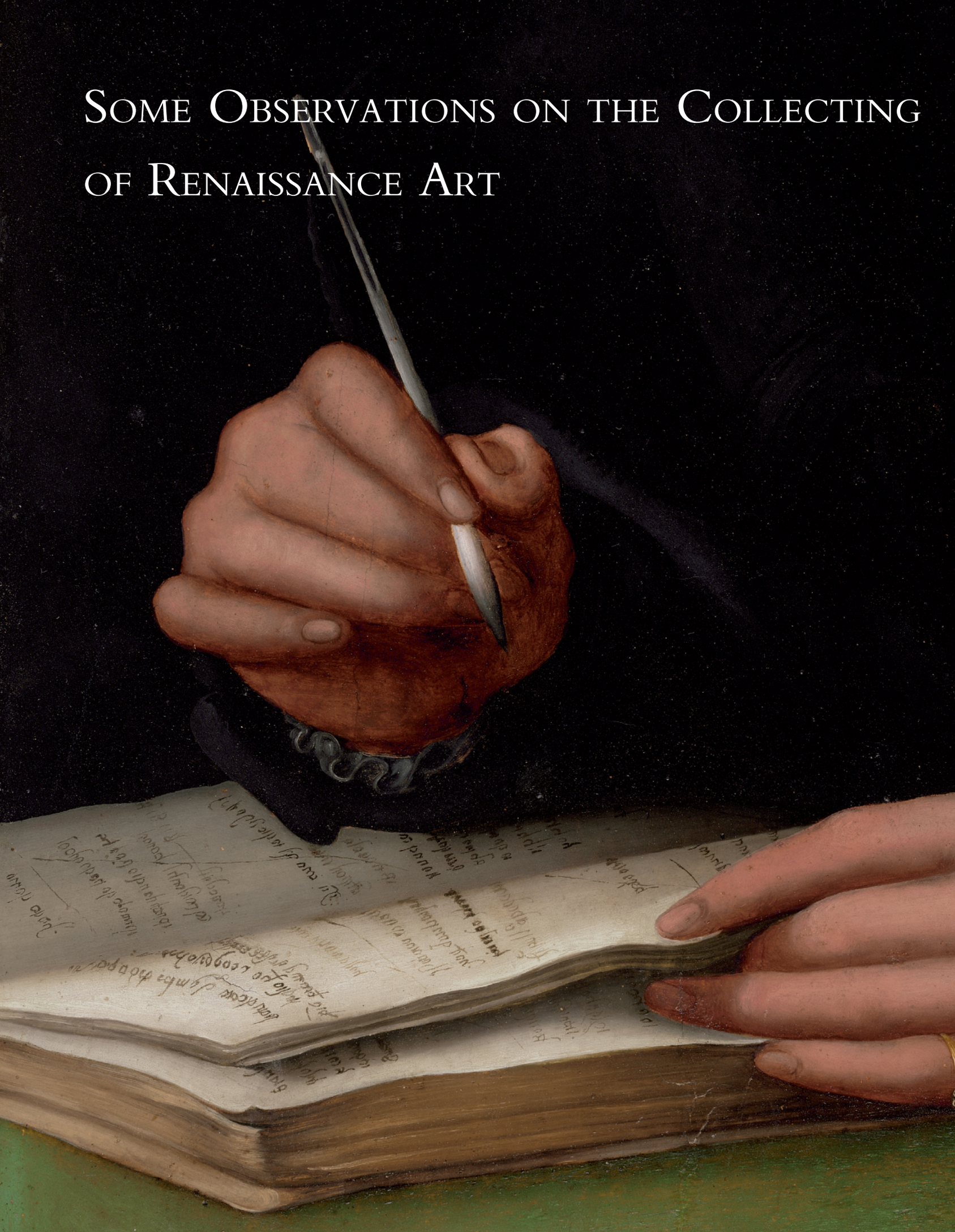
Some Observations on the Collecting of Renaissance Art



This introduction is intended to shed some light on patterns in the collection of what we broadly call Renaissance art. I will touch on some of the forces that drove the extraordinary interest that this era has generated; why this area has long held such a remarkable fascination for collectors; who were the collectors and what were the forces that influenced their taste. Great old master paintings are somewhat like characters from a Shakespearian comedy, caught up in violent storms and then tossed up on a remote land and involved in love affairs, often through a series of misadventures, mistaken identities and the intervention of a third party.

My observations will be limited to the collecting of painting from the eighteenth century and will barely stray beyond the middle of the twentieth. Of course major Italian families such as the Borghese, Giustiniani and Aldobrandini, and Dutch merchants such as Cornelis van der Gheest and Jan Reynst, amassed major holdings of Renaissance art in the seventeenth century, and served as important exemplars and sources for succeeding generations of collectors. Likewise, the French royal collections of Renaissance art were largely formed then as well.

The collecting of Renaissance art was rarely pursued in isolation from other schools and periods. Always most prized were works by those artists who were seated at the head of Vasari's high table: Michelangelo, Raphael and Leonardo, and most subsequent appreciations of Renaissance art placed these artists as the destination at the end of the road along which all the great earlier painters, Giotto, Masaccio and Piero della Francesca had trod. In 1767 Horace Walpole fulminated: 'There is little to be said of the Florentine School as there was so little variety in the masters; and except Andrea del Sarto and the two Zuccheros their names are scarce known outside Tuscany. Their drawing was hard and their coloring gaudy and gothic, in short all the qualities of a perfect painter never met but in Raphael, Guido and Annibale Carracci'.

Fig. 1, Ugolino di Nerio, *The Way to Calvary*, predella panel from the Santa Croce altarpiece, National Gallery, London.

In the National Gallery in London, are eleven panels by Ugolino di Nerio (fig. 1), an important follower of Duccio. They form part of the altarpiece he painted for the high altar of Santa Croce in Florence between 1325 and 1328. It was removed in the 16th century and eventually moved into the Friar's upper dormitory. Sometime in the 1790's those parts of the altarpiece thought worth preserving were bought by an English collector who was a pioneering connoisseur of early Italian art, William Young Ottley (1771-1836). Ottley was in Italy, in the 1790s, where he acquired many of the drawings which now form the core of the Ashmolean Museum's holdings of Raphael and Michelangelo. He also took advantage of the turmoil following the French invasion of Italy in 1796, buying pictures from the Aldobrandini, Borghese, Colonna and Corsini families, including Botticelli's *Mystic Nativity* (see fig. 6) and Raphael's *Dream of a Knight*, both now in the National Gallery, London. And he was not alone: as Haskell remarked in his essential *Rediscoveries in Art* (1976):

> That the nobility and gentry [of England] could now decorate their houses in the same style as the aristocrats of Rome, Venice and Genoa on whom they had called on their Grand Tours would have been unimaginable only ten years earlier. Suddenly it became possible — almost easy if the money was available — and as the meal was digested, the appetite grew. Floods of agents, dealers, unsuccessful artists and adventurers of all kinds descended on Italy to take their pickings from the resident nobility who were obligated to pay swingeing fines imposed by the invading French armies. For more than a decade it seemed as if the whole of Europe — from dukes and generals to monks and common thieves — were involved in a single vast campaign of speculative art dealing. George III noticed what was happening and commented sarcastically that 'all his noblemen were now picture dealers.'

Upon his return to London in 1799, Ottley established himself as a *marchand-amateur*. He advised major collectors, most notably the first Marquess of Stafford. He published a series of plates engraved after the works of the most eminent masters of the early Florentine school, which helped propagate an interest in the so-called Italian 'primitives', i.e., paintings executed before 1500. He died in 1839 and his collection was sold after the death of his younger brother, Warner. Of the eleven panels by Ugolino offered at auction none found a buyer at the sale, an indication of the thin market for early paintings at the time. However two important collectors later intervened and added them to their collections — both, by chance, members of the cloth: the Rev. Walter Bromley Davenport (1787-1862) (fig. 2) and the Rev. John Fuller Russell (1814-1888). The Rev. Walter Bromley Davenport assembled an extraordinary group of over 180 Italian primitives which included a polyptych by Taddeo Gaddi (sold Christies, London, 24 May 1991, lot 33) and the celebrated *Journey of the Magi* by Sassetta (Metropolitan Museum of Art, New York), then attributed to Gentile da Fabriano.

There were other notable collectors in this field at the time, among them the Rev. John Sanford (1777-1855), who following his scandalous marriage to the divorced Eliza Morgan,

Fig. 2, Home of the Reverend Walter Bromley Davenport, Capethorne Hall, Chesire, with the Taddeo Gaddi polyptych visible on the rear wall.

Fig. 3, Great Exhibition of Art, Manchester, 1857.

moved from his parish in Somerset to Florence in 1830. As with almost all buyers of primitives at that time, his taste was not limited, and among his greatest paintings was Poussin's *Landscape with Orion*, now in the Metropolitan Museum, New York. In Italy he amassed a group of paintings purporting to be by Bronzino, Pontormo and Andrea del Sarto. What remains of his collection now hangs at Corsham. Significant migrants include the panels depicting of the *Story of Joseph* by Bachiacca at the National Gallery, London and the exquisite *St. John the Baptist* by Piero di Cosimo, now in the Metropolitan Museum, New York.

An equally interesting early collector of primitives was William Roscoe (1753-1831). A banker from Liverpool of unspectacular means who never once went to Italy, he assembled a group of some 200 paintings of which he said 'their value chiefly depends on their authenticity, and the light they shed on the history of the arts.' In other words, his was intended as a didactic collection, over a quarter of which consisted of primitive paintings. Such an aspiration was to be expected in a period which saw an explosion of public collections, notably in Florence, Vienna, Paris, Berlin, Madrid and London. The idea of art as a popular, edifying experience fueled interest in early art with such exhibitions as that at the British Institution in 1848 which was seen as a 'novelty bringing to the public a series of pictures from the times of Giotto and Van Eyck'; it reached a peak in 1857 with the Great Exhibition of Art held in Manchester (fig. 3). In four months, 1,500,000 people filed past a vast array of works, including pictures by Bartolo di Fredi and Sano di Pietro -- not to mention the panels from the Santa Croce altarpiece lent by the Rev. J. Fuller Russell. It was that exhibition which excited a new appetite for English swagger portraiture of the eighteenth century, which along with great works from the Renaissance and the Dutch Golden Age, was to be one of the key ingredients for a new paradigm of collecting which would emerge later in the century.

Fig. 4, Portrait of John Addington Symonds.

Underpinning the revival of interest in Renaissance art was an influential intellectual support. We have seen how unpalatable Horace Walpole found the genius of the early Renaissance, but others stepped in to play a critical role in developing the dialogue which put the Renaissance at the forefront of the educated person's consciousness. It can be no coincidence that so many collectors of early Italian art in England were members of the cloth. But one of the chief conundrums facing devout Christian thinkers and critics was how to reconcile the religious and pagan elements which had co-existed happily in quattrocento Italy. Nearly four hundred years later, John Addington Symonds (fig. 4) wrote, 'I am bound to affirm my conviction that the spiritual purists of all ages — the Jews, the iconoclasts of Byzantium, Savanarola, and our Puritan ancestors — were justified in their mistrust of plastic art. The spirit of Christianity and the spirit of figurative art are opposed, not because such art is immoral, but because it can not free itself from sensuous associations'. And though that passage was written in the 1880's, the sentiment goes some way to explain the interest in Gothic painting championed most influentially by the critic Alfonse Rio, described by Haskell as an 'enormously influential, extreme catholic reactionary'. Rio's *L'Art Chrétien*, first published in 1830, spoke eloquently for the virtues of Gothic art, always emphasizing the perfect alignment of art and spiritual authenticity. His assessment of Fra Bartolommeo provides a good example of his penchant for moralizing opprobrium: *'Son premier aprentissage lui donna pour condisciples Piero di Cosimo et Mariotto Albertinelli, c'est a dire un fou et un debauché'*.

Notwithstanding Rio's enormous influence, the enthusiasm for collecting Renaissance art in France does not seem to have been remotely comparable to that in England, or even Italy. The main French collectors of note in this area were both relatives of Napoleon: his uncle, Cardinal Fesch (a source for many of Bromley Davenport's paintings and the owner of Mantegna's *Agony in the Garden*, National Gallery, London) and Lucien Bonaparte. Vivant Denon, a man of wide-ranging and impeccable taste, earlier in the century was a tireless looter and brought many important Italian and Northern Renaissance paintings to the Louvre and the regional French museums. As with other admirers of the Renaissance, he was charged with the mission to obtain for the Musée Napoleon a small but remarkable group of Italian Primitives in order to demonstrate the developments that led to the glorious achievements of the late 15th and early 16th centuries; to fill *'une lacune: les plus anciens peintres italiens, ceux qu'on commençait alors a appeler les 'primitifs', n'y étaient pas réprésentés commençant à Cimabue et finissant à Raphael'*. With the Napoleonic suppression of the religious orders in 1810 and the subsequent dispersal of religious works, the opportunity to fill this lacuna became far easier. These would include the *Coronation of the Virgin* by Fra Angelico (fig. 5), *The Visitation* by Domenico Ghirlandaio and the *Presentation in the Temple* by Gentile da Fabriano. An interesting postscript to this is that following Napoleon's fall from power in 1815, while icons such as the horses of St Mark's basilica in Venice were repatriated, some of the Italian commissaires, especially the Tuscans, *'abandonnèrent avec dédain au musée du Louvre… les peintures primatives, qu'on ne goutait pas encore chez eux'*.

Fig. 5, Fra Angelico, *Coronation of the Virgin*, Musée du Louvre, Paris.

Fig. 6, Sandro Botticelli, *Mystic Nativity*, National Gallery, London.

The growth of interest in Italian primitives over the course of the nineteenth century was driven by complex issues: some political, some economic, some academic and some even literary. William Blake as early as 1809 describes the 'knocking down and putting up' of artists. Any modern visitor to the Uffizi will be struck not only by the lengthy queues to gain admission but by the crowds admiring the masterpieces of Sandro Botticelli — the *Primavera*, the *Birth of Venus* and the *Madonna of the Magnificat*. But such was not always the case. William Young Ottley was ahead of his time when he acquired the *Mystic Nativity* by Botticelli in 1799 (fig. 6). There are reasons for Botticelli's sudden fall into the abyss of obscurity. His last years 1500-1510 saw a decline in his powers which were overshadowed by the rising stars of Leonardo and Michelangelo. His two most spectacular masterpieces 'remained hidden and unknown in the grand ducal villa of Castello outside Florence and could not be seen by the public until 1815'. Vasari did not do the artist justice and later treatises on Italian painting such as Aglionby's *Painting Illustrated in three dialogues*, 1685, decided that he was a painter in whose work 'there wanted a Spirit and Life and particularly an Easiness.' But by the late 18th century notice was beginning to be taken. The S. Barnaba Altarpiece was engraved in an Italian journal in 1791 and Luigi Lanzi praised Botticelli's frescoes in the Sistine chapel in 1795. Ingres copied *Moses and the daughters of Jethro* in 1814. Once again, however it was Alfonse Rio who took up the cause, and 'his rapturous discovery of Botticelli is in fact the catalyst for British emotions about the painter'.

Meanwhile, French collectors (notably Cardinal Fesch, but also Artaud de Montor) were starting to acquire what they believed to be works by the artist and the German brothers Riepenhausen, Nazarene painters as well as writers, also showed an interest. In 1828 Von Rumohr had acquired for Berlin Botticelli's great Santo Spirito altarpiece, the *Madonna and Child with the two SS John*. English collectors as late as 1838 still lagged behind, and excepting the portrait of a youth then attributed to Masaccio, Ottley's picture was the only painting by the artist in the country. Part of England's resistance lay in a Protestant ambivalence about the decadence of both the Medicean court, which promoted pagan values, and Botticelli's approach to religious art which seemed to the Victorian audience to evoke pain and sorrow rather than uplifting spirituality.

By the second half of the century, however, momentum was gathering. Eastlake bought a tondo for the National Gallery and tried to buy the Pucci pictures, encouraged by Sir Austen Henry Layard (1817-1894). In 1868 an important collector Alexander Barker bought the great *Mars and Venus* which six years later was acquired by the National Gallery, London. By now, what had once counted against Botticelli was in his favour. Aesthetes of the ilk of Swinburne in 1868 and Pater in 1870 extolled the swooning expression of his Madonnas. Of the *Madonna of the Magnificat* Pater writes, the Madonna may be writing 'my soul doth magnify the Lord but the pen almost drops from her hand, and the high cold words have no meaning for her'. And of the *Birth of Venus*, a chromolithograph of which was published that year making it accessible to a wider public, Pater writes: 'what is unmistakeable is the sadness with which he has conceived the goddess of pleasure, as the depository of a great power over men.' As Levey pointed out, Pater's significance is that through this analysis 'his work has removed strict considerations of the moral, and justified simply by being beautiful'.

This coincided with a revival in historical fantasies about this now golden age. Lorenzo the Magnificent is reinstated as great patron and statesman and every female figure is identified with Simonetta Vespucci or some lover of the young Giuliano de'Medici. It also coincided with a new aesthetic wherein the demand for three-dimensional realism, often regarded as a weakness of Botticelli, was replaced with a new emphasis on line and pattern, such as one sees in the drawings of Aubrey Beardsley. In 1893 the first monograph (by Ulmann) appeared. Between 1900 and 1920, more books were published on Botticelli than any other great painter. It is sometimes easy to forget that those whose importance we take for granted —

Fig. 7, Titian, *The Rape of Europa*, Isabella Stewart Gardner Museum, Boston.

Piero della Francesca would be another example — have often suffered centuries of neglect. When Henry Hugh Armstead was commissioned to sculpt a tableau of the pantheon of great artists for the base of the Albert Memorial in 1863, Botticelli, Piero della Francesca and El Greco were all excluded.

As late as 1863 there persisted this imaginary pantheon which to varying degrees was based on merit, critical approval (beginning with Vasari) but also to market forces, the most important being the confluence of availability and great wealth. The French Revolution and the Napoleonic wars resulted in an extraordinary flood onto the market of great masterpieces. Until then, most had been secure in the great collections of the rulers of Spain, Vienna, Florence and Rome. In 1792 Philippe Égalité, Duc D'Orléans, sold his entire collection to Jean-Joseph de Laborde de Mereville who, in turn, had to sell it on himself. The French and Italian paintings were bought in 1798 by a consortium: Francis Egerton, 3rd Duke of Bridgewater, his nephew Earl Gower, later 1st Duke of Sutherland, and Thomas Bewick. The number, quality and range was extraordinary. It included Titian's *Rape of Europa* (fig. 7), Poussin's *Seven Sacraments*, Rembrandt's *The Mill*, *The Raising of Lazarus* by Sebastiano del Piombo, paintings by Rubens, Van Dyck, Correggio, thirty-three by the Carracci and Raphael, to name but a few. The collections were exhibited publicly in London where they were seen by the writer William Hazlitt who went on to say 'my first initiation into the mysteries of art was at the Orléans gallery: it was there that I found my taste such as it is so that I am irreclaimably of the old school in painting. A mist passed from my sight. The scales came off. A new sense came upon me, a new heaven and a new earth stood before me'.

What was so remarkable was not the taste, for many Grand Tourists would have already been familiar with the artists represented in the Orléans collection. Zoffany had been commissioned by the English Royal family to paint the Tribuna in the Uffizi, the exemplar of high taste. Among those portrayed in that painting is George, 3rd Earl Cowper, an expatriate who lived in Florence, where he acquired in the 1770s, among other things, two paintings by Raphael now in the National Gallery, Washington and a Fra Bartolommeo now in the Getty Museum (fig. 8). What was so remarkable about the arrival of the Orléans collection in England was that it spurred a passion for collecting grand art on the highest level for the entire nineteenth century and beyond. This appetite provided a handsome income for dealers such as William Buchanan who found works of art for both the aristocracy and a rising class of men of great wealth, among them the Barings, Thomas Hope, John Julius Angerstein (1735-1823), an immigrant from Russia whose collection formed the basis of the National Gallery founded in 1824. Among Angerstein's purchases were Raphael's *Portrait of Pope Julius II*, Correggio's *Christ Praying in the Garden* and Titian's *Ganymede* as well as the *Raising of Lazarus* by Sebastiano (fig. 9). Sir Abraham Hume (1749-1838) was another of this generation of 'Orléans taste' collectors. A connoisseur and director of the British Institution, he wrote the first book in English on Titian, and among other more optimistic attributions owned the great *Death of Acteon*, an Orléans picture now in the National Gallery, London, happily now reunited with the two other mythologies by Titian,

Fig. 8, Fra Bartolommeo, *The Rest on the Flight into Egypt*, J. Paul Getty Museum, Los Angeles.

Fig. 9, Home of John Julius Angerstein, visible on the right is Sebastiano del Piombo's *Raising of Lazarus*.

bought by the Duke of Sutherland. Hume was unusual in his focus on the works by Titian, but even he owned a great Rembrandt, *Aristotle contemplating the bust of Homer,* now in the Metropolitan Museum. The Hopes and the Barings, as so many of this ilk, bought across national boundaries, acquiring later Northern paintings with at least as much enthusiasm as for Italian painting. Of course Thomas Hope acquired the great Veronese paintings, the *Choice between Virtue and Vice* and *Wisdom and Strength* now in the Frick Collection. The other great Titian from the Orléans collection, the *Rape of Europa*, was sold in 1824 by Bewick to Earl Darnley, collector and fanatical cricketer, of Cobham Hall.

The pattern that emerges of these 'Orléans taste' collectors was that their interest chiefly lay in trophy purchases and that their collections, while often varied, were not systematic and were concerned with gathering easily identifiable masterpieces by the major painters in the national schools. Dealers such as William Buchanan fed this frenzy, importing works like Titian's *Bacchus and Ariadne* into England to sell to clients such as 'The old Earl Wemyss [a] lecherous dog...[who] has a particular rage for naked beauties, and plenty of the ready to pay for them with'. Theirs was an entirely different approach to the more academic method discussed earlier, undertaken on an institutional basis by Vivant Denon and later by Charles Eastlake, and in a more personal way by collectors such as Bromley Davenport. But the Orléans paradigm would survive, and inform the collecting habits of the new rich of France and America at the end of the nineteenth century and beyond.

A development of this expansion of collecting in Victorian England was the desire of collectors to share their spoils with a wider public. Among those who exhibited their collection publicly one of the most interesting was the eccentric Lord William Ward, 1st

Earl of Dudley (1817-1885). He showed his collection of early Italian masters at the Egyptian Room in 1851 where huge numbers admired his *Crucifixion* by Raphael (now National Gallery, London), Crivelli *Pietà* (now Metropolitan Museum of Art) and Perino del Vaga (Kress Foundation, National Gallery of Art, Washington). A fellow collector of this moment was Robert Holford (1808-1892) who amassed an important collection of early illuminated manuscripts, early Italian painting as well as some northern paintings, including five attributed to Rembrandt. 'Living before the controversy of 'art for art's sake', he rejected Nieuwenhuys's famous Titian 'Tarquin and Lucrece'. His collection ranged from works by Romanino and Moretto da Brescia (artists to whom Charles Eastlake was especially attached) as well as a number of Florentine quattrocento works.

Holford was a founding member of the Burlington Club. The original members included 'inheritors of treasures at Hamilton Palace, Bowood, and Deepdene. Other members, such as Sir Robert Peel, the English Rothschilds, Mr. Thomas Baring, Mr. Gambier Parry, Mr. Ruskin and Mr. Holford were forming collections for themselves. All agreed in wanting a common meeting place to compare their treasures.' The committee consisted of such luminaries as Robert Benson, Prof. Tancred Borenius, the Earl of Crawford and Balcarres, Henry Harris and Sir Robert Witt. Sir Charles Robinson was the secretary. The membership crossed social strata and brought together a plethora of collectors. It even included living artists such as James McNeill Whistler who was, however, struck off for assaulting a fellow member in a tavern in Paris. The Burlington club held regular exhibitions, largely chosen from the collections of their members.

One collector, conspicuous by his absence, is Francis Cook (1817-1901) who was advised by Sir John Charles Robinson, secretary of the Burlington Club. After the death of his father in 1869, Francis became one of the three richest men in England. At about that time, he became close to the former director of the South Kensington Museum (now the V & A), Charles Robinson, who catalyzed Cook's interest in art. He went on to form one of the most important collections of the nineteenth century, and although his initial preference was for the Italian school (he owned the great *Adoration of the Magi* by Fra Angelico and Filippo Lippi (National Gallery of Art, Washington) his taste broadened to embrace Van Eyck and Velázquez. But as Cook's grandson put it, it was a point of pride that the collection owed its strength to a good eye: 'Sir Francis Cook never cared to buy "ten-thousand pounders".' Robinson played a dual role as advisor and agent, which anticipates that of Berenson some years later. Sir Francis's son, Sir Herbert inherited Doughty House and his father's treasures but continued to add to the collection with such notable works as *La Schiavona* by Titian (National Gallery, London). He supported the young Berenson and himself wrote a monograph on Giorgione in which he correctly attributed the Allendale *Nativity* to Giorgione. Sir Herbert was also instrumental in founding *The Burlington Magazine*.

Fig. 10, Fra Bartolommeo, *Madonna and Child with Four Angels*, Hermitage, St. Petersburg.

It is worth digressing briefly to consider how the vogue for Renaissance art touched other Northern countries. We have seen that German scholars were at the vanguard of the study of Renaissance painting and also that the newly formed museum in Berlin was an active purchaser of works of this period, many bought from the important English collector Edward Solly (1776-1844). Having made his fortune in timber, he lived in Berlin during the Napoleonic wars, and having started collecting in 1811, went on to purchase over three thousand paintings by artists such as Raphael, Moroni, Botticelli and Cranach. In 1821 he sold many of his finest pictures to the Prussian State. However, in Dresden, the Elector of Saxony, Augustus the Strong and his son Frederick Augustus, formed one of the greatest European collections assembled in the eighteenth century. The core of the collection was the acquisition in 1746 *en bloc* of one hundred paintings from Francesco d'Este III, Duke of Modena. In 1754 the purchase of

Fig. 11, Interior of the Stroganov Palace, St. Petersburg.

Fig. 12, Raphael, *The Alba Madonna*, National Gallery, Washington, D.C.

Raphael's *Sistine Madonna* ensured the enduring fame of a collection which already included Giorgione's *Sleeping Venus* and Titian's *Tribute Money*. The collection at Dresden also houses over 50 paintings by the local hero Lucas Cranach.

Collecting 'Great Art' also became a central interest further east at the Russian court where Peter the Great and then Catherine began to form a significant collection which would eventually be displayed at the Hermitage. Following the example of Peter the Great, the Empress Catherine added substantially to the Imperial collections. This she did in part with two massive purchases: the first was the collection of Pierre Crozat in 1772. This collection of over 50 Italian Renaissance works was, besides that of the duc d'Orléans, the finest collection of Italian works in France in the eighteenth century. Among the highlights was the *Judith* by Giorgione. In keeping with the century's taste for the High Renaissance, the collection included paintings by artists such as Fra Bartolommeo (fig. 10) and Veronese but there was nothing from the fourteenth century or before. Catherine's second great purchase was the collection of Robert Walpole, bought at Christie's in 1779. This sale was primarily of great paintings from the Dutch Golden Age though Italian works were also on the block.

The wealth of the aristocracy as well as the example set by Catherine the Great and successive Tsars ensured that the collecting of old masters was almost *de rigeur* among members of Russian society. A family like the Stroganovs might have had its origins mining salt, but by the 18th century they were enobled and occupied the magnificent Stroganov Palace built by Francesco Rastrelli (1752-1756) (fig. 11). The earliest member of the family to buy paintings of real note was Count Alexander, whose taste was for the severely classical art of Poussin (eg. *Rest on the Flight to Egypt*, Hermitage) as well as Venetian cinquecento art, an exquisite *St. Sebastian* by Boltraffio (Pushkin Museum, Moscow) and a beautifully tender *Holy Family*

by Bronzino. The family continued to add to the collection through the sons of Alexander's nephew and heir, Grigory and Pavel. Grigory lived in Rome where he acquired the Duccio *Madonna and Child* now in the Metropolitan Museum as well as a *Madonna and Child* by Giampetrino, and works by Filippino Lippi, Simone Martini, Fra Angelico and Andrea Vanni.

Next to the Stroganovs, perhaps the best known family of Russian collectors were the Galitzins, remarkable for having opened their collection to the public in purpose-built museums no less than three times during the nineteenth century. Alexander Mickailovich (1772-1821) was Ambassador to Rome, where he purchased the superb *Crucifixion* by Perugino. That painting was sold in 1886 at one of the various insolvency sales forced on the family, where it was acquired for the Hermitage. Sadly for Russia, it was one of the masterpieces sold by the Soviet government in 1930, and now hangs in the same room as Raphael's *Alba Madonna* at the National Gallery in Washington (fig. 12). Other notable Russian collectors include Dmitry Tatishchev who was a collector of Italian and Northern Renaissance art. Again, one of the most brilliant jewels of his collection, the *Crucifixion and Last Judgment* by Jan van Eyck and studio, now hangs in an American museum, the Metropolitan in New York. Perhaps the most colorful of all the Russian collectors were the Demidovs of whom generations lived in Tuscany at the Villa Donato which Nicolai Nikitich built having secured a post as Russian ambassador to the Tuscan court in 1824. Nicolai amassed a large collection, seemingly of dubious merit, but his son Anatoly (1812-1870) was the most exacting collector, buying such major works as the *Demidoff Altarpiece* by Carlo Crivelli now in the National Gallery, London.

A corollary of this association between status and high art, as in every country, was the purchase of Old Masters to satisfy social aspirations. An example were the Sapojnikovs, who had made their fortune trading fish, bread and gold. With their newfound wealth they started to acquire old masters, most famously a *Madonna and Child* by Leonardo da Vinci. It was given to the architect Leonti Benois on the occasion of his marriage to their daughter, Maria. Thereafter it became known as the *Benois Madonna*. In 1912, Joseph Duveen persuaded the family to part with it for 500,000 francs. News of this transaction leaked out, causing an uproar in St. Petersburg. Public campaigns were launched to keep the picture in Russia and eventually the family agreed to sell it to the Hermitage for the relatively modest sum of 150,000 rubles. The outcry which its proposed sale abroad in 1912 created speaks eloquently to the passion for Renaissance art which existed in educated centers such as St. Petersburg and Moscow among Russians, even those not in a position to acquire Old Masters themselves. I have touched on a few of the more prominent collectors, but there were many more: almost half the collection of Italian pictures painted between the 13th and the 16th centuries now in the Hermitage entered the collection after the October Revolution in 1917.

Scholarship was to play a critical part in the development of a taste for Renaissance art. While on the one hand 'tastemakers' such as Ruskin, Swinburne and Pater played a crucial role in opening the eyes of the public to new artists or new ways of looking at familiar ones, a more formal, academic approach to art history was to be a significant part of the landscape. Early writers such as Vasari and Ridolfi were a starting point, but in a world where the price of art was rapidly rising, the reassurance of experts became of paramount importance. Early work in a more systematic approach to laying out the history of art had been undertaken by Luigi Lanzi and then Domenico Fiorillo, who wrote in German. Indeed much of the most serious art history was to be undertaken by Germans: Von Rumohr, Passavant, Waagen and Gert Scharf all made serious contributions. Their successor in the twentieth century was the great Willem von Bode. In many cases, these scholars were asked to give advice on specific purchases, and Von Rumohr and Von Bode themselves made important purchases for German museums. The development of connoisseurship was advanced by Giovanni Morelli (1816-1891), a doctor by training, who devised a system of attribution based solely on recognizing the unique way a single artist might paint an eye, an ear or a finger.

Morelli's approach was particularly influential for Bernard Berenson, without doubt the most influential art historian/advisor of all time. One of his earliest works was an essay on Renaissance churches and he soon after published a beautiful monograph on Lorenzo Lotto. The work on which his reputation mainly stands are the volumes he produced, divided into the three essential schools — Venetian, Florentine, Northern and Central — in which he lists what he regarded as authentic works by all the Renaissance artists from the regions. This was an extraordinary undertaking given the poor lighting in many of the sites he visited and the quality of photography by which the paintings were recorded. Much has been made in recent books about the art trade in the era of Colnaghi, Knoedler and Duveen about the conflict of interest that existed for someone who was an art historian, a trusted advisor and an agent working closely with the trade. Of course Berenson did benefit financially from this world, but that fact should not overshadow his colossal achievement as an art historian and connoisseur. Nor should it be overlooked that were it not for the confidence which his genius inspired in collectors, museums such as the Isabella Stewart Gardner and the National Gallery, Washington would not have many of the major works the public enjoys today.

Fig. 13, Antonio Pollaiuolo, *Hercules and Deianira*, Yale University Art Gallery, New Haven.

Though of Lithuanian origin, Berenson grew up in Boston, where he rapidly impressed the art historical establishment at Harvard, most importantly Charles Eliot Norton and his friend Isabella Stewart Gardner. The milieu in which Berenson grew was one which admired, almost to the exclusion of anything else, the achievements of the Renaissance. But long before Berenson arrived in America, two major mid-century collectors had already made their mark: Thomas Jefferson Bryan and James Jackson Jarves. The Bryan collection, originally exhibited as the Bryan Gallery of Christian Art, consisted largely of early Italian paintings such as the *Medici Birthplate* now at the Metropolitan Museum, New York. A more focused group was the collection formed by Jarves, which was eventually bought by Yale University for $22,000 in 1871. It included an exceptionally rare panel by Antonio Pollaiuolo (fig. 13). Most of the early American collectors such as Benjamin Altman and Isabella Stewart Gardner started with contemporary work by artists such as Corot or Millet. But just as England at the turn of the nineteenth century was able to combine the new wealth created by the canal-builder, the Earl of Bridgewater, with the upheavals in France and Italy to form great collections, so too the suffering English economy produced a need for the English to sell their own collections of great art to their newly wealthy American cousins.

A number of these new and neophyte American collectors realized that the opportunity to acquire great art had arrived once more. And it is noteworthy that they tended to divide between the Orléans camp (Frick, Huntington, Widener and Mellon) and those with a more academic agenda. The Orléans taste had been modified over the century with the addition of Turner, Reynolds, Gainsborough, Fragonard, Boucher, Hals and Vermeer and the subtraction of the entire Italian seventeenth century. The more focused collectors (Isabella Stewart Gardner, Johnson, Blumenthal, Friedsam, Davis, Altman and Lehman) remained committed to the pursuit of Italian Renaissance art, even though some flirted with standards of the Grand Style. Isabella Stewart Gardener, for example, tried desperately to secure Gainsborough's *Blue Boy* from the Duke of Westminster as well as the *Mill* by Rembrandt (an ex-Orléans picture) from Lord Landsdowne. The director of Colnaghi, Otto Gutekunst, said 'neither you nor we have ever had such a windfall as Mrs. G before, nor shall we in our lives have another.' This letter was addressed to the celebrated art historian Bernard Berenson, who was her trusted advisor. Of the twenty-four paintings she bought from Colnaghi, sixteen were painted before 1600 and of them, the vast majority were Italian. The two Italian masterpieces she bought from Colnaghi were the *Rape of Europa* by Titian (also ex-Orléans, see fig. 7) and the early Botticelli *Madonna of the Eucharist*. Another great addition to her collection was the *Death of Lucretia* by Botticelli.

At one point Isabella Stewart Gardener remonstrated "woe is me! Why am I not Morgan or Frick". She understood as early as 1892 that she could not be competitive with this new generation of collectors led by Henry Clay Frick. Frick was, through business, a friend of other wealthy collectors such as Andrew Mellon and Carnegie with whom he travelled to Europe. There, they were most impressed by the collection of Lord Hartford which combined Titian, Poussin, Rubens, Hals and Watteau. Impressed as Frick may have been by this visit, his own collection was to be entirely different and emphatically protestant. The template for collectors such as Frick was the also relatively recently formed collection of Rodolphe Kann. It included major examples by Reynolds, Gainsborough, Hals, Vermeer and Rembrandt, all artists firmly at the center of any American's canon. Frick bought primarily through the charismatic Charles Carstairs, with whom Colnaghi's Otto Gutekunst had a close relationship. Nothing is known about Frick's motives when buying, but he assembled what is arguably the finest focused collection in the world -- and that was in the twentieth century. Among the great Renaissance paintings he acquired were two portraits by Titian (one of Pietro Aretino), *The Ecstasy of St Francis* by Giovanni Bellini, the *Portrait of Thomas More* by Holbein and the two *Allegories* by Veronese formerly in the Orléans collection, sold to him by the Hope family in 1910.

Of interest is the fact that both Henry Clay Frick and Mrs. Havemeyer both bought portraits by Bronzino — Frick in 1915 (fig. 14) and Mrs Havemeyer in 1929. Bronzino was

not as celebrated as he is today, and although Frick paid $28,000 more for a double portrait of the Bligh sisters by John Hoppner, bought in the same year, it is interesting that a Mannerist artist would have been of such importance to collectors. Perhaps their imaginations went back to the Tribuna in the Uffizi where portraits by Bronzino were equally successful projections of courtly elegance and power as the swagger portraits of Van Dyck and Gainsborough for whom the robber barons had so great an affection. The Frick Collection was to be further enriched by Renaissance works owned by John D. Rockefeller, Jr., whose Piero della Francesca and Verrocchio were both donated. Henry Clay Frick died in 1919 and his collection was endowed as a museum, today known as the Frick Collection. Contrary to public perception, the endowment provided for continued acquisitions, making it one of the richest buying museums in the world; these included some of the great treasures of the museum, among them Ingres' *Portrait of comtesse d'Haussonville*, and the panels by Paolo Veneziano and Gentile da Fabriano.

The traffic in Old Masters in America continued unabated in the 1920s, in a world now increasingly dominated by Lord Duveen, operating from his gallery on Fifth Avenue and advised by Bernard Berenson. Among his most voracious clients was Andrew Mellon, who acquired from him a number of Great British portraits, among other works. But the supply of 'masterpieces' was beginning to dry up. Gutekunst, director at Colnaghi, wrote to Robert Sterling Clark 'I find it is increasingly difficult to get & find supreme things, old or new & notions of value have become completely distorted through the disastrous activities of a certain titled dealer!' Duveen's stranglehold was strengthened by his propensity to buy entire collections *en bloc*, as he did with that of R.H. Benson, which contained 114 early Italian paintings, ranging from Duccio to Leandro Bassano. Nevertheless, Colnaghi continued to find good early paintings for their American clientele including the majestic *Virgin and Child* by Piero della Francesca acquired by Robert Clark. Space does not allow for much discussion of the plethora of collectors of Renaissance paintings who competed for great things between 1900 and 1929. But a stroll through the Metropolitan Museum in New York gives a sense of the activities of magnates such as J.P. Morgan (his Raphael, acquired for $450,000, was then the most expensive painting ever sold), Benjamin Altman, Michael Friedsam (who was mainly interested in the Northern Renaissance), and George Blumenthal, to name a few.

However, it is worth singling out John Johnson, lawyer to the plutocrats, who on a much smaller budget was a compulsive shopper for early paintings, Northern and Italian. His collection, which is now housed in the Philadelphia Museum of Art, includes great works by Fra Angelico, Masaccio and Rogier van de Weyden. If Johnson had a hearty appetite for the works of this period, it does not compare to that of Samuel Kress, also a Pennsylvanian, who made a fortune with a chain of 'five and dime' stores spread all over America. Born in 1863, his collecting began in earnest in the 1920s when he began forming a collection which would have over 1000 Italian paintings alone. The range went from the thirteenth century to fine works from the eighteenth century and was intended to be encyclopedic. The most important paintings, such as the *Adoration of the Magi* by Fra Angelico and Filippo Lippi, were donated to the National Gallery, Washington, while many others were sent to cities where he had a store, to be housed in the local museum. Thus, art lovers all over the country had in their home town an opportunity to enjoy Old Master paintings first-hand.

One of the most remarkable instances of the confluence of dire circumstance, on the one side, and great wealth on the other brought to America one of the greatest single troves imaginable. In 1930 the Soviet government had a desperate need to build up Russia's cash reserves and decided to sell a group of paintings from the Hermitage Museum. A consortium of dealers (Zatzenstein, Colnaghi and Knoedler) secured the backing of Andrew Mellon to finance this transaction, with the proviso that Mellon could choose what he wanted for his own collection. This was like another Orléans sale, if on a smaller scale. Among the greatest masterpieces of this group was the *Annunciation* by Van Eyck, the *Adoration of the Magi* by Botticelli

Fig. 14, Agnolo Bronzino, *Portrait of Ludovico Capponi* , The Frick Collection, New York.

Fig. 15, Duccio di Buoninsegna, *Madonna and Child*, Metropolitan Museum of Art, New York.

and the *Alba Madonna* by Raphael (see fig. 12), a sublime work painted in 1510 which had belonged in the eighteenth century to the Spanish House of Alba, but in 1836 was acquired by Tsar Nicholas I.

Notwithstanding these extraordinary purchases, the supply of Old Masters, and great ones especially, was already declining. And since the middle of the last century, the market internationally has grown significantly smaller in size. There will never be another dispersal such as that of the Orléans collection. Nevertheless, great Renaissance paintings have been added to private and public collections since the 1960s. Foremost among these was the collection assembled by Norton Simon, which includes Raphael's *Madonna and Child*, a major work by Dieric Bouts and one of the great masterpieces by Jacopo Bassano. The National Gallery in Washington has added a transcendent portrait by Leonardo da Vinci and the Metropolitan Museum has acquired masterpieces by Lorenzo Lotto, Pietro Lorenzetti and, of course, the exquisite *Madonna and Child* by Duccio (fig. 15), a painting which passed through the hands of Count Grigoriy Sergeyevich Stroganov and Adolphe Stoclet, one of the most discerning collectors of early Italian paintings of the twentieth century. In England too, the enlightened tax laws, as well as the generosity of both individuals and the government, have made it possible to acquire works of the calibre of Altdorfer's *Christ taking leave of his Mother*, Holbein's *Portrait of a woman with a squirrel* and most recently, the two Orléans mythologies by Titian bought in 1798 by the Duke of Sutherland. So too, a new generation of private collectors from all over the world are buying major Renaissance works, and the long lines to recent exhibitions such as *Leonardo da Vinci: Painter at the Court of Milan* at the National Gallery, London and *The Renaissance Portrait* at New York and Berlin, bear witness to the enduring appeal to a broad public of this extraordinary period in the history of art.

Nicholas H.J. Hall

101

PAOLO VENEZIANO

(active Venice 1333/58–before 1362)

The Veil of Saint Veronica

tempera and gold on panel
8½ in. (21.7 cm.), circular, in the original engaged frame

$300,000–500,000

£200,000–330,000

€230,000–370,000

PROVENANCE:
Henry Harris (circa 1870-1950), London; (†), Sotheby's, London, 24-25 October 1950, lot 175, as 'Venetian School, 14th century', where acquired by Sir John Wyndham Pope-Hennessy (1913-1994), New York, and later, Florence, from whom acquired by the present owner.

LITERATURE:
G. Fiocco, 'Le primizie di Maestro Paolo Veneziano', *Dedalo*, XI, 1930-1931, p. 892.
S. Bettini, 'Aggiunte a Paolo Veneziano', *Bollettino d'arte*, XXVIII, 1935, p. 476.
L. Coletti, 'Pittura veneta del tre al quattrocento', *Arte veneta*, I, 1947, pp. 5-19, as by the son of Paolo.
M. Meiss, *Painting in Florence and Siena after the Black Death*, Princeton, 1951, pp. 36-37, note 94.
V. Lasareff, 'Maestro Paolo e la pittura veneziana del suo tempo', *Arte veneta*, VII, 1954, p. 86.
R. Pallucchini, 'La pittura veneziana del trecento' (outline of course taught at Universitá di Bologna), Bologna, 1955, pp. 124, 126.
B. Berenson, *Italian Pictures of the Renaissance: Venetian School*, London, 1957, I, p. 128.
R. Pallucchini, *La pittura veneziana del trecento*, Venice and Rome, 1964, pp. 45-48, fig. 152.
M. Muraro, *Paolo da Venezia*, Milan, 1969, pp. 68, 78, note 47, 121, 153, pl. 103.
M. Muraro, *Paolo da Venezia*, University Park, Pennsylvania and London, 1970, pp. 63, 73 note 47, pp. 90, 113, pl. 103.
J. Pope-Hennessy, *Learning to Look*, New York and London, 1991, p. 89.
M. Lucco et al., *La pittura nel Veneto: Il Trecento*, Milan, 1992, I, pp. 39-40, 82, note 46, fig. 28.
F. Pedrocco, *Paolo Veneziano*, Milan, 2003, p. 210, no. A19, as by a follower of Paolo Veneziano on the basis of photographs.

According to various apocryphal sources, a young woman named Veronica encountered Christ as he carried the cross to Calvary, and gave him a cloth to wipe the sweat from his brow. The cloth subsequently revealed a miraculous image of Christ's face, and, according to legend, was transported by Veronica to Rome where it was revered as an object with the power to heal and even raise the dead. Like the Mandylion, the Byzantine version of this subject, the Veil of Veronica, also known as the Sudarium, is an example of *Acheiropoieta*: images not made by hand but miraculously created. Because such images of Christ were formed when a piece of fabric was pressed against him, they became doubly significant as both miraculous portraits and the rarest of relics: those bearing traces of the Redeemer's physical body. The story of Veronica's veil appeared early on in the writings of Roger d'Argenteuil in the 13th century and became widespread through the *Meditations on the Life of Christ* by the so-called Pseudo-Bonaventure, written about 1300.

Datable to circa 1354, the present panel is a mature work by Paolo Veneziano, the most important Venetian painter of the 14th century. In its original carved and gilded circular frame, the image of Veronica's veil is inscribed within a quatrefoil. The blue and red striped cloth on which the Redeemer's image appears is set against the gold leaf background, projecting his visage forward as a hypnotic and powerful presence. According to Fiocco, an inscription on the verso, now no longer legible, indicated that this picture was carried back from Constantinople by a sea captain. Although Paolo Veneziano is not known to have traveled to the East, his awareness of Byzantine art is here seen in Christ's rigid frontality, long hair, furrowed brow, and the solemnity of his gaze. Like many of his Venetian contemporaries, Paolo Veneziano took inspiration from the shimmering colors, decorative brilliance, and deliberately archaizing iconography of Byzantine painting.

The present work was first published by Fiocco as a work of the Sienese school. Although Coletti and Pedrocco ascribed it to 'a son of Paolo' and by a follower of Paolo, respectively, Pallucchini, Berenson, Muraro, and Pope-Hennessy, among others, have all given it in full to the master. Everett Fahy has also confirmed the attribution to Paolo Veneziano based on firsthand inspection. *The Veil of Saint Veronica* can be compared stylistically to Paolo's polyptych of the *Relic of the Cross* at the church of San Giacomo Maggiore, Bologna, datable to about 1350, as well as to his *Campana* polyptych in the Louvre, Paris, dated 1534 (inv. MI 396). Muraro has suggested that this slightly later date is more likely (Muraro, *op. cit.*, p. 113). Scholars have also agreed that the roundel has been cut from a larger complex. It is possible that the *Veil of Saint Veronica* was originally part of an altar front or tympanum, and thus would have been an important object of veneration during the ceremony of Mass.

The picture was acquired in 1950 by Sir John Pope-Hennessy (1913-1994), among the most eminent scholars of Italian art of his generation and Chairman of the European Paintings Department at the Metropolitan Museum of Art.

102

LIPPO VANNI

(active Siena, c. 1340-1375)

The Madonna and Child Enthroned with Saints Nicholas and Mary Magdalene and angels

tempera and gold ground on panel
10⅝ x 7½ in. (27 x 19 cm.)

$300,000–500,000

£200,000–330,000

€230,000–370,000

PROVENANCE:
Conte Mario Pinci, Paris.
Acquired by the family of the present owner in 1960.

LITERATURE:
B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, London, 1968, I, p. 443, as 'Madonna and Child enthroned with Magdalen, S. Augustine and two Angels'.
C. de Benedictis, *La Pittura Senese 1330-1370*, Florence, 1979, p. 99, as 'Madonna col Bambino due angeli S.M. Maddelena e S. Agostino'.
S. Dale, *Lippo Vanni: style and iconography*, Ph.D. dissertation, Rutgers University, New Brunswick, 1984, pp. 28-29 and 190-191, no. 17, as 'The Master of the Friedsam Madonna'.
V.M. Schmidt, *Painted Piety. Panel Paintings for Personal Devotion in Tuscany, 1250-1400*, Florence, 2005, pp. 210, 212, fig. 142.

This exquisite devotional panel was first identified by Bernard Berenson as a work by Lippo Vanni when it was in the collection of Conte Mario Pinci in Paris (*op. cit.*). Writing from the Villa I Tatti, Luisa Vertova confirmed the attribution on behalf of Berenson (written communication, 3 September 1954). In that same year, Roberto Longhi also endorsed the attribution (written communication, 26 May 1954).

One of the leading Sienese artists of the generation after Duccio, Simone Martini and the Lorenzetti brothers, Lippo Vanni is first documented in 1344, working as a manuscript illuminator for the Spedale della Santa Maria della Scala, for which he painted five historiated initials of a Gradual (now conserved in the Museo dell'Opera del Duomo in Siena, MS 98/4). Lippo's illuminations from this early period in his career reveal that he was profoundly influenced by the innovations of Pietro and Ambrogio Lorenzetti. In fact, it is likely that Lippo trained in Pietro's workshop (C. Volpe, 'Sul Lippo Vanni da miniature a pittore', *Paragone*, XXVII, no. 321, 1976, p. 55; G. Chelazzi Dini, 'Lippo Vanni', *Enciclopedia dell'arte medievale*, 1996, VII, pp. 736-738). Lippo would continue to work in a style inspired by Lorenzetti throughout his career. Lippo's name appears at the top of the list of matriculated painters of 1356 in the *Breve dell'arte de' pittori senesi del'anno MCCCLV*. A few years earlier, he had won the prestigious commission to paint a *Coronation of the Virgin* for the Sala della Biccherna in the Palazzo Pubblico, Siena. Lippo's other major commissions for his native city include the frescos of *The Battle of the Val di Chiana* and *St. Paul Surrounded by Virtues* for the Sala del Mappamondo in 1363, and his celebrated fresco cycle of the *Life of the Virgin* in San Leonardo al Lago, located just outside of Siena.

The present panel is very close in style and format to Lippo's *Madonna and Child with Saints Peter and Paul and angels* in the Metropolitan Museum of Art, New York, Friedsam Collection (inv. 32.100.100), which was catalogued by Federico Zeri and Elizabeth Gardner as a characteristic, late painting by the artist (F. Zeri and E.E. Gardner, *Italian Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art, Sienese and Central Italian Schools*, New York, 1980, p. 98, pl. 20). A second *Madonna and Child with Saints Peter and Paul and angels* in the Städel Museum, Frankfurt (inv. 1470) can also be associated with this group. Curiously, in her 1984 dissertation, Sharon Dale proposed that all three paintings were produced by a member of Lippo's workshop, whom she named 'The Master of the Friedsam Madonna' (*loc. cit.*); however, this theory has been rejected by subsequent scholars (see V.M. Schmidt, *loc. cit.*). In all three works, the influence of the Lorenzetti is strongly felt, particularly in the modeling of the figures and the definition of space. The lavishly-draped throne in the present panel, with its sumptuous gilding and refined punchwork, appears in several other paintings by Lippo, including the reliquary triptych of the *Madonna and Child with saints* in the Walters Art Museum, Baltimore (inv. 37.750), and a panel in the Pinacoteca of Lucignano, formerly in the Convent of San Francesco. Additionally, the Virgin is remarkably close to the Madonna in one of Lippo's few signed and dated works: a 1358 triptych for the Dominican convent of SS. Domenico e Sisto, today housed in Pontificio Ateneo Angelicum, Rome.

103

TADDEO DI BARTOLO

(Siena ?1362/3-1422)

Saints Cosmas and Damian awaiting decapitation

tempera on panel
11½ x 15 in. (29.2 x 38.1 cm.)

$600,000-800,000

£400,000-530,000

€450,000-600,000

PROVENANCE:
Annunciation altarpiece, San Michele al Poggio San Donato (later Abbadia San Donato), Siena.
(Probably) Abbot Giuseppe Ciaccheri, Siena.
Private collection.

LITERATURE:
F. Chigi, 'L'elenco delle pitture, sculture e architetture di Siena compilato nel 1625-26 da Mons. Fabio Chigi poi Alessandro VII secondo il ms. Chigiano I.I.11', 1625-26, in *Bolletino Senese di Storia Patria*, n.s. XLVI (1939), c. 219r.
F. Montebuoni, *Notizie de' pittori sanesi e statuarii copiate dal Tomo 13 delle Mescolanze*, 1717, ms. 1717 (BCS ms. L.V.14), cc 30v-31, 68v.
G. Della Valle, *Lettere sanesi sopra le belle arti*, 3 vols., Rome 1985, II, pp. 187, 196-197.
L. De'Angelis, *Prospetto della Galleria da farsi in Siena, presentato dall'ab. Luigi de'Angelis conservatore della pubblica Biblioteca e del Gabinetto delle Belle Arti al. Sig. Marie ed al Consiglio municipale de detta citta*, ms., 1812 (BCS ms. AVIII.5, n. 8), no. 35.
L. De'Angelis, *Ragguaglio del nuovo Istituto delle Belle Arti stabilito in Siena con la descrizione della sala nella quale sono distribuite cronologicamente i quadri dell'antica scuola sanese*, Siena, 1816, p. 24, no. 1.
G. Solberg, *Taddeo di Bartolo: His Life and Work*, Ph.D. dissertation, New York University, Ann Arbor, 1991, pp. 189-90, 1031-1052 (with complete prior bibliography on the Annunciation altarpiece).
C. Barbieri, 'L'iconografia dell'Annunciazione a Siena e San Bernardino', in *Presenza del Passato: Political Ideas e modelli culturali nella storia e nell'arte senese*, Siena, 2008, pp. 155-168; fig. 41.
G. Solberg, 'Taddeo di Bartolo, L'Annucio ai Pastori e Adorazione dei Magi', in *Apocrifi: Memorie e leggende oltre i vangeli*, exhibition catalogue, Milan, 2009, no. 24, pp. 214-216; figs. 143 a, b.

This handsome unpublished panel of unusual iconography completes a predella of four elements and dual themes. The predella belonged to an almost intact altarpiece, signed and dated 1409, by the foremost Sienese painter of the years around 1400, Taddeo di Bartolo. The superstructure was a triptych of the *Annunciation* with a standing saint to each side, Cosmas and Damian. An attached gable and three detached predella panels are housed with the *Annunciation* in the Siena Pinacoteca. The format of the altarpiece—a narrative flanked by a pair of full-length patron saints — derives from four landmark paintings in the Siena cathedral that sat on altars around the high altar carrying Duccio's *Maestà*. Taddeo di Bartolo's subject is a rendition of the most famous work of that group, Simone Martini's *Annunciation* (Uffizi, Florence, 1333). However, Taddeo adopted a style reminiscent of Ambrogio Lorenzetti, author of another of the cathedral paintings (*Purification of the Virgin*, Uffizi, Florence, 1342), and clearly knew Ambrogio's *Annunciation* for the city tax office in the Siena town hall (Pinacoteca, Siena, 1344).

Taddeo di Bartolo's *Annunciation* altarpiece came from the abbey church of San Michele al Poggio San Donato, known as the Abbadia San Donato, a Vallombrosan foundation of about 1100. Almost certainly the painting stood on the altar dedicated to the Annunciation where the cryptic pastoral visitor Monsignor F. Bossio recorded in 1575 an 'icona of the Annunziata'. F. Chigi's 1625-1626 list of Sienese artworks includes 'la Tavola dell'Annunziata di Taddeo di Bartolo' at the Abbadia of San Donato. After 1682/3 the church passed to the Discalced Carmelites and was transformed. Two Taddeo di Bartolo paintings were listed there in 1717 [Bibiblioteca Comunale, Siena Ms L.V.14], but the *Annunciation* had been removed by 1785, when G.G. Della Valle wrote that Abbot G. Ciaccheri had acquired a 'tavola' by Taddeo di Bartolo representing 'l'Annunziata'. Della Valle recorded an inscription identical to the one on the socle below the painting now in the Pinacoteca: '[Tha]deus Bartholi de Senis pinxit hoc opus anno Domini mille quatrocento nove'. (The letters bracketed are missing and 'deus' reads with difficulty.) About 1783, at the suppression of the convents, Ciaccheri collected paintings from Sienese churches that became the core collection of the *Istituto di Belle Arti*, now the Pinacoteca. An 1812 list of works for the *Istituto* (L. De Angelis) records an additional, barely legible inscription on the *Annunciation* altarpiece. In the dark ground under the Madonna and Gabriel is written: 'Fece fare Mariano di Pauolo de Rosso'.

Bossio indicated that the *Annunciation* altar was officiated by a cathedral canon, a situation probably of historic date. This helps explain why a cathedral painting format was adopted, though the type was generally in vogue. Ideally Mariano di Paolo de Rosso, patron of the painting, or some relative, would figure among cathedral canons or chaplains around 1400, but this is not the case. (Bossio names Faustus Milandronius as chaplain in his period, and that patronymic figures among the canons in the late sixteenth century.) Juspatronatus of a canonical altar was often ceded, and apparently occurred here.

Below the *Annunciation* at the center of Taddeo's triptych once stood two predella panels. Long detached, they entered the Pinacoteca with the superstructure, were listed with it, and are recognized in the literature as components of the altarpiece. Presently they hang on another wall of the gallery, separate from the *Annunciation*. They depict the *Adoration of the Shepherds* and the *Adoration of the Magi* and are of identical measurements (31 x 50.5 cm.). Thus their combined width is consonant with the *Annunciation* at the center of the altarpiece (112/113 cm. wide), once dividing borders or frames are considered. The two moments of adoration of the Child form a pictorial postlude to the main *Annunciation* scene, and the Marian narrative continues and concludes at the top of the altarpiece in the Dormition gable panel.

The brother saints Cosmas and Damian, standing respectively to the left and right of the *Annunciation*, were doctors from Arabia in the age of Diocletian. Willingly they gave themselves up to the proconsul Lysias who persecuted and ultimately martyred them. Jacobus de Voragine (d. 1298) included their narrative of sequential tribulations in his *Golden Legend*, which would have been the obvious source for Taddeo and his patron. The saints' story, rarely recounted pictorially, is unknown in Siena during Taddeo's period. Their inclusion on Taddeo's altarpiece is therefore exceptional. The appearance of the present, heretofore lost panel makes it clear that these circumstances produced novel results in Taddeo's hands.

In the Siena Pinacoteca a third narrative described as 'La Crocefissione' and later as 'Il Martirio dei Santi Cosimo e Damiano' was listed from early with the two Adoration stories. At 30 x 35 cm., the panel is of equivalent height with the other narratives, and its width is consonant with the lateral saints (44.5/45 cm.) when allowance is again made for framing elements. Each of these panels appears to have been slightly trimmed laterally.

After ordering that the doctors be tortured at their hands and feet, thrown into the sea, placed in an oven, and tied to the rack, Lysias had them crucified and stoned. Taddeo's Siena panel, properly *The Crucifixion and Lapidation of Cosmas and Damian*, shows the doctors sorely tried on their crosses, but the stones launched at them were miraculously turned back on their aggressors. Clearly the Pinacoteca panel took its place under one of the two lateral saints, but until the new present picture came to light it was not clear that it occupied the left side of the predella, under 'Sanctus Chosme,' the name inscribed in the socle below the standing saint.

The present, recently rediscovered panel (29.2 x 38.1 cm.) ends speculation on the subject of the scene from the saints' lives that would balance and complete the predella and so reconstitute the 1409 altarpiece. As partner to the *Crucifixion* and *Lapidation*, this end-piece to the predella concludes the saints' prolonged martyrdom. Taddeo devised an unusual decapitation scene, one as quiet and restrained as the opening event in the doctors' persecution is loud and violent. This is the poignant moment prior to the ultimate sacrifice by decapitation, and it is rendered with compelling emotive force. The first man to go to his death has dropped to his knees, his mantle has fallen to the ground as he prays. His brother, sometimes (but not in the *Golden Legend*) described as his twin, is robed identically in rose and blue. Enfolded within the crowd that leads the men to their doom, he gasps as he watches his brother prepare to meet his fate. Foremost is the executioner who advances, sword at his belt. This slender henchman walks light-footed, apparently tentative about his gruesome task. Numerous witnesses, mostly Roman soldiers, press in from the right, their lances in hand. The bare-headed man with red hair, also with an anguished expression, is probably another brother (they were five). A pivotal figure is the agent in a brilliant carmine mantle who pushes the doctor forward while he looks back to the directing judge of De Voragine's story, robed in saffron and violet. Progress to the left, and the orientation of the victim in that direction, toward what was the center of the altarpiece, provide a fitting compositional closure to the entire predella.

By rights the event shown here is the prelude to the decapitation of Damian, the saint standing above at the right side of the altarpiece. The inscription socle is lost, so the saint's identity is deduced by exclusion. De Varagine notes that Damian's name is 'from *damum*, which is sacrifice'. About 1460-1470 Sano di Pietro would dedicate a predella of six scenes to the legend of Cosmas and Damian below figures of the saints in the main register of his altarpiece for the Gesuati at San Girolamo in Siena (Siena, Pinacoteca). Probably Sano knew Taddeo's painting, yet by comparison his scenes are less evocative of the violence of the brothers' trials, and, particularly in the *Decapitation*, less conducive to meditative reflection. Sano depicted a subsequent moment when the executioner is ready to deliver his blow, but despite this his onlookers are placid. Also, in a different vein, are Fra Angelico's series of the saints' legend, including their crucifixion and decapitation, painted in Florence for the Medici toward the middle of the quattrocento.

Taddeo's moving scene of the moments before the decapitation bears many features common to the other elements of the predella. The gently lit grey ground appears to be a high plateau. It is bound at the front by a sharp edge and at the horizon by the painter's trademark landscape. Across the predella cliffs descend in sharp Vs to provide dark backgrounds that throw his colors and the poses of his animated figures into relief. Between adjacent scenes the mountains suggest a continuous range and so reveal Taddeo's sense for spatial values. Here in the denouement to the tale, the landscape opens. Efforts at chromatic continuity are another binding element. For example, the brilliant vermillion of a mantle in the *Decapitation* reappears across the predella and in the upper compartments.

The open pose and the torsion of the red-robed agent are less agitated, but suggestive of the same anatomical exploration demonstrated in the stone-throwers. Here, the fervently praying Damian has already won a special halo. It is worked with punched circles in a stippled ground like the haloes on other components of the predella, but this one is more elaborate. An extra point-punch fills the circles in the main halo zone, and a thin perimetral ring was added. The upper border of the present panel has suffered somewhat (which explains its lesser height) leaving the punched decoration less than fully intact. At tracts, however, the principal punchmark is visible — a trilobed arch, which appears on the other elements. Yet here four points replace a single point at the tips of the arches. These minor but distinguishing anomalies suggest that a separate hand executed this final scene and lavished on it special care. Judging by the intuitive sense for carefully cogitated pictorial narrative, the fine drawing (note the brothers' expressions), and sensitivity to chromatic values that vary between victims and perpetrators, Taddeo di Bartolo, master of the shop, painted this particularly fine and unusual narrative himself. Indeed, the panel's special qualities within a uniformly high standard altarpiece, may explain why the panel was separated from its group.

Taddeo di Bartolo returned to Siena about 1400 following a decade of travels. He had been the prolific purveyor of Sienese painting to Pisa, San Miniato, Genoa, Triora, Savona, Nice, and perhaps Lucca and Padua. Once again in his native city, he rapidly moved into the role of *de facto* official painter, working under the auspices of the city fathers in the cathedral and the town hall. He also made paintings for Montepulciano, Perugia, San Gimignano, Volterra, Gubbio, and Orte, and toward the end of his life, probably worked in Rome. His most refined paintings were produced between 1395 and 1410, and are characterized by the expressive drawing, engaging color, and observed detail apparent in the *Decapitation*. For years a master much in demand, Taddeo collaborated with seasoned assistants, as was the practice of the time. Contemporary predellas of equally high caliber include the Dominican subjects now split between Northampton, Philadelphia, and San Antonio, likewise infrequently depicted events where Taddeo himself took charge.

The patron Mariano di Paolo de Rosso almost certainly came from the noted Sienese Rossi family. Evidently they privileged San Michele al Poggio San Donato which sits a short distance off the Via dei Rossi from their palaces and near their parish church of San Pietro Ovile. (They also had altars in San Francesco.) Since Mariano di Paolo cannot be found in cathedral records, reference in his painting to the tax office Annunciation opens other possible associations. Perhaps Mariano or someone of his line was a doctor to whom the medical saints appealed. At present, a clear rationale for the patron's focus on Cosmas and Damian remains unknown.

A tantalizing possibility is that the picture records a historical event of the year it was signed. At noon on the feast of the Annunciation in 1409 the council to end the schism in Christendom opened at Pisa. One of the rival popes, Gregory XII, had spent months with his court in Siena at the end of 1407 to organize a meeting with his antagonist Benedict XIII. The Sienese labored to see their city become the venue. After much delay, the Council finally opened at Pisa, but Mariano di Paolo's painting may nonetheless record Sienese interest in the conflicted situation and their hopes for its end. Across the altarpiece various figures are painted over gold which is revealed by *sgrafitto* to particularly luxurious and luminous effect. Note on the present panel the executioner's armor, the soldiers' helmets, and the folds of the carmine mantle, and elsewhere in the altarpiece Gabriel's wings and the magis' tunics. Such a costly technique is a testament to the stature of the patron and to his commemorative effort with the painting.

The present predella panel would have been separated from the other elements about the time Ciaccheri removed the altarpiece from the abbey (1785) and before other components were listed together by De Angelis (1812). Those years were a florid period for foreign collectors of early Italian pictures. It is a great satisfaction that this beautifully painted, novel, and moving picture, so long outside of history, has come to light. Now, if only in the mind's eye, an important documented altarpiece from a key painter's best period can be almost completely reconfigured (fig. 1).

Gail Solberg

Fig. 1, Taddeo di Bartolo, *Annunciation with Saints Cosmas and Damian, Adoration of Shepherds, Adoration of the Magi and Martyrdom of Saints Cosmas and Damian*. This reconstruction was provided by Gergely Buzas to the stipulations of Gail Solberg.

104

GIOVANNI BONSI

(Florence active 1351–d. before 1376)

Saint Leonard of Noblac; and Saint Anthony

inscribed 'SCS·LEONARdVS·MART·' and 'SCS·ANTONIVS·ABAS·'
(the first and the second respectively, lower center, on the engaged frame)
tempera on gold ground, shaped top, in an engaged frame
18¾ x 8⅝ in. (47.6 x 21.9 cm.); and 18⅛ x 8⅝ in. (46 x 21.9 cm.)
a pair (2)

$200,000–300,000

£140,000–200,000

€150,000–220,000

PROVENANCE:
Murnaghan Collection, Dublin, by 1975.

LITERATURE:
M. Boskovits, *Pittura Fiorentinia alla vigilia del Rinascimento*, Florence, 1975, p. 320.
E. Skaug, *Punch Marks from Giotto to Fra Angelico: Attribution, Chronology, and Workshop Relationships in Tuscan Panel Painting c. 1330-1430*, Oslo, 1994, I, p. 146, no. 62, 'Deleted works, studied in photographs only and seemingly without motif punches: DUBLIN, Murnaghan, 2 Saints, ps. pol...'.
S. Pasquinucci, 'Tradition and Innovation in Florentine Trecento painting: Giovanni Bonsi - Tommaso del Mazza' in M. Boskovits, ed., *A Critical and Historical Corpus of Florentine Painting*, sect. 4, VIII, Florence, 2000, pp. 25, 38, 94, 95, pl. XV, as 'Giovanni Bonsi (close to)'.

These expressive, well-preserved panels have always been associated with Giovanni Bonsi, who flourished between 1351 and the early 1370s. One of the key Florentine painters who emerged under the influence of Andrea di Cione, known as Orcagna (fl. 1344–1368) in the third quarter of the 14th century, Bonsi's oeuvre has been reconstructed around his only signed and dated work, a polyptych inscribed '1371' depicting the *Madonna and Child Enthroned with Saints Onofrius, Nicholas, Bartholomew and John the Evangelist* in the Pinacoteca Vaticana, Rome (inv. 9). Miklós Boskovits, to whom our understanding of the artist's oeuvre is partly due, observed Bonsi's unique "soluzioni lineari" and "ritmi goticheggianti" (M. Boskovits, *op. cit.*, p. 319). Other scholars have also called attention to the painter's recognizable, remarkably progressive works. Bonsi's style, later elaborated upon by the greatest of the gothic painters in Florence, Lorenzo Monaco (c. 1370–1425), establishes his historical importance amidst the great panorama of early Florentine artists.

In 1975, Boskovits dated the present panels to 1360–1365. In a recent edition of the *Corpus of Florentine Painting*, Simona Pasquinucci presented the panels as "Giovanni Bonsi (close to)", with the caveat that their "delicacy of chiaroscural modeling" as well as their "sobriety of composition" and "incisiveness of design" are decidedly reminiscent of Bonsi's style. This led Pasquinucci to suggest that an attribution to Bonsi himself may still be tenable. If this is the case, she writes, the present pinnacles should be considered mature works of the mid-1470s, between Bonsi's *Saint James and Saint John the Baptist* in the Museo dell'Opera del Duomo in Prato and his Vatican polyptych (S. Pascquinucci, *op. cit.*, p. 25). Though the origin of the present panels is unknown, they certainly once comprised the uppermost pinnacles of an altarpiece, as yet unidentified. Old inventory numbers '4233' and '4234' on the versos of the present panels, which appear to retain their original thickness, may shed some light on their early provenance.

Saint Leonard of Noblac was a 5th-century saint who converted Clovis I (c. 466–511), first King of the Franks, to Christianity. King Clovis gave Leonard the right to release any worthy prisoner who also converted; henceforth the Saint has often been represented with chains or broken fetters in his hands, as here. He is the patron saint of prisoners, captives, and slaves. Saint Anthony Abbot, sometimes called Saint Anthony the Great, was a 3rd-century saint from Egypt, who seems to have been the first ascetic to abandon communal life for the wilderness.

105

MASTER OF SAN MINIATO

(active Florence, c. 1460-1480)

The Madonna and Child

tempera and gold on marouflaged panel
24¼ x 16¾ in. (61.6 x 42.5 cm.)

$200,000-300,000

£140,000-200,000

€150,000-220,000

PROVENANCE:
Franklin Mott Gunther and Louisa Gunther Farcasanu, Washington, D.C.; (†), Sotheby's, New York, 12 June 1975, lot 83, as 'Florentine School, 15th Century'.
with Colnaghi's, London, 1978, where acquired by the family of the present owners.

EXHIBITED:
London, Colnaghi's, *Paintings by Old Masters*, 7 June-7 July 1978, no. 5, illustrated.

LITERATURE:
G. Hirschel, 'Old Master Paintings in London', *The Connoisseur*, 198, June 1978, pp. 166-167.

The Master of San Miniato is a name created in the early 20th century by Bernard Berenson for the anonymous Florentine artist who painted an altarpiece in the church of San Domenico in San Miniato al Tedesco, a small town between Florence and Pisa. Based on the style of that altarpiece, Berenson reconstructed the artist's oeuvre in his seminal article, "Quadri senza casa: Il Quattrocento Fiorentino III," *Dedalo*, XII, 1932, pp. 819-831. In recent years, the Master of San Miniato has received additional serious scholarly attention, as reflected most significantly in the book *Il 'Maestro di San Miniato': lo stato degli studi, i problemi, le risposte della filologia*, ed. G. Dalli Regoli, Pisa, 1988.

The Master of San Miniato was active in Florence between about 1460 and 1490. His art closely depends on the late paintings of Filippo Lippi and Pesellino, but also reveals the influences of Benozzo Gozzoli, Domenico Ghirlandaio, and the young Botticelli. Comprised almost entirely of images of the Madonna and Child, his work relates to that of the group of artists also inspired by Lippi and Pesellino in the second half of the 15th century.

The present picture is characteristic of the master's most mature period, evincing all the charm of his finest works. The floral pattern that enlivens the background is often seen in his paintings, such as the *Madonna and Child* sold at Christie's, London, 25 April 2001, lot 104 (F. Zeri, *op. cit.*, fig. 133). The rose hedge can symbolize paradise or the purity of the Virgin, and adds to the sweetness of the picture's tone, emphasizing the sense of tender devotion and grace so admired in late quattrocento Florence. The facial types of the Madonna and Child and the general composition are similar to those in a *Madonna and Child with Angels*, formerly in New York in the W. R. Hearst Collection, and a *Madonna and Child with Saints Francis and Julian*, location unknown (see B. Berenson, *Italian Pictures of the Renaissance: Florentine School*, 1963, II, figs. 1050 and 1051).

Franklin Mott Gunther (1885-1941), who owned this picture in the 20th century, was an American diplomat who served in London, Latin America, Portugal, The Hague and Rome, and was later Minister to Egypt, Ecuador and Romania. He was President of the American Institute for Persian Art and Archaeology in New York and an avid collector of art from myriad periods and cultures.

106

DAVIDE GHIRLANDAIO

(Florence 1452-1525)

The Madonna and Child

tempera, oil and gold on panel
30⅝ x 21½ in. (77.8 x 54.6 cm.)

$300,000-500,000

£200,000-330,000

€230,000-370,000

The younger brother of Domenico Ghirlandaio (1449-1494), Davide Ghirlandaio was himself a gifted painter and mosaicist. His life is well-documented, and we know that his work included the mosaic façades of the Orvieto and Siena Cathedrals as well as stained glass for the tribune of the Pisa Cathedral, all now destroyed. Davide's collaboration with his elder brother is recorded from 1480, and after Domenico's death Davide took over painting commissions from the workshop, including the high altar for Santa Maria Novella in Florence and the altarpiece depicting *Saints Vincent Ferrer, Sebastian and Roch*, commissioned by Elisabetta da Rimini in 1493 (Rimini, Pinacoteca Comunale).

This charming depiction of the Madonna and Child records a composition from Domenico Ghirlandaio's studio of which only one other version is known (London, National Gallery, inv. NG 3937). That work, formerly assigned to the workshop of Domenico Ghirlandaio, was ascribed in full to the master following a conservation treatment in 1992-1993. A private devotional painting of unknown origin, it is datable to the late 1470s and displays Ghirlandaio's dependence on the work of Andrea Verrocchio (1435-1488). The general design, including the parapet separating the Virgin from the viewer, the mountainous landscape beyond, and the delicate cushion on which the Christ child stands, all derive from Verrocchio and his studio. Other details, such as the carefully folded tunic of the Virgin and the exceptionally fine highlights in her curly red hair reflect the influence of Leonardo da Vinci, then perhaps still active in Verrocchio's shop. In our panel, Davide has made a few innovations of his own relative to the compositional prototype. The gauzy, translucent cloth falls about the Christ child's arm in a different direction, and the pillow at his feet has a more elaborate, decorative shape.

The present, nearly life-size image is an important addition to the oeuvre of Davide Ghirlandaio, whose work has traditionally been difficult to separate from that of his brother. Recent studies have addressed Davide in greater depth, however, enabling scholars to isolate his style more clearly. Jean Cadogan lists several autograph works by Davide in her recent monograph on Domenico Ghirlandaio, including the *Virgin and Child with Saints Clare, Paul, Francis, and Catherine of Alexandria* now in the Gemäldegalerie, Berlin (inv. 84), and the *Saints Nicholas of Bari and Dominic*, now in the Ashmolean Museum, Oxford (inv. WA1850.12). She notes that Davide's physiognomies are distinctive, and that his draperies have a slightly softer, more curvilinear style than those of his brother (J. Cadogan, *Domenico Ghirlandaio: Artist and Artisan*, New Haven, 2000, p. 159).

107

AN ITALIAN MAIOLICA BELLA DONNA FOOTED DISH (COPPA)

CIRCA 1530-40, URBINO OR CASTEL DURANTE

Painted with a young woman wearing a cut velvet turban and dress with scrolling ornament, a scrolling ribbon behind her inscribed *DIAN BRA B* against a blue ground, the reverse with a short circular foot
8¾ in. (22.2 cm.) diameter

$12,000–18,000

£8,000–12,000

€9,000–13,000

EXHIBITED:
Gubbio, Palazzo Ducale, *La Via della Ceramica tra Umbria e Marche*, 26 June 2010 - 30 January 2011, no. 3·18.

LITERATURE:
Ettore A. Sannipoli *et al.*, *La Via Della Ceramica tra Umbria e Marche, Maioliche Rinascimentali da Collezioni Private*, exhibition catalogue, Gubbio, 2010, pp. 220-221.

Dishes of this type painted with young women are thought to have been given as tokens of love or affection, or they may have been associated with marriage. *Bella donna* pieces are frequently inscribed with the name of the woman followed by *bella*, and some parts of the inscriptions were frequently abbreviated or omitted. This *coppa* is painted with a young lady called Diana, and the inscription is most probably *Dian*[a] *bra*[va e] *b*[ella], which translates as Diana, good and beautiful.


DIANA
BRA

108

AN URBINO MAIOLICA ISTORIATO FOOTED DISH (ALZATA)

CIRCA 1525, THE 'MILAN MARSYAS PAINTER'

Painted with the Assumption of the Virgin, the Virgin born by three cherub's in a golden Aureola, flanked by two kneeling angels, a mountainous wooded landscape with lakes below, the foreground with the Virgin's tomb, Saint Thomas kneeling nearby receiving a scapular, within a blue line and yellow band rim, the underside with two concentric yellow bands, the shallow circular foot with a further two bands
10¾ in. (27.3 cm.) diameter

$30,000–50,000

£20,000–33,000

€23,000–37,000

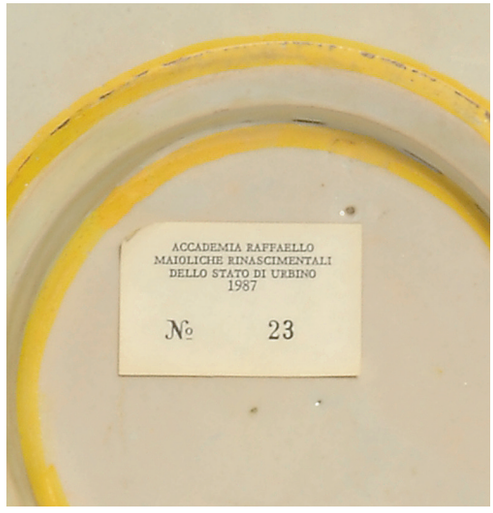
PROVENANCE:
W.J.H. Whittall Collection; Sotheby's, London, 18 April 1947, lot 39.
with Alfred Spero, London.
John Scott-Taggart Collection; Christie's, London, 14 April 1980, lot 16.

EXHIBITED:
Urbino, Palazzo Ducale, July-September 1987, no. 23.

LITERATURE:
B. Rackham, *Faenza XVIII*, 1957, p. 99.
J. P. von Erdberg, *Burlington Magazine*, CIII, 1961, p. 299.
J. Scott-Taggart, *Italian Maiolica*, 1972, p. 48.
G. Gardelli, *A Gran Fuoco, Mostra di Maioliche Rinascimentali dello Stato di Urbino da Collezioni Private*, exhibition catalogue, Urbino, Palazzo Ducale, 1987, pp. 68-69, no. 23.
J.V.G. Mallet, 'Xanto, i Suoi Compagni e Seguaci', in G.B. Siviero, *Francesco Xanto Avelli da Rovigo*, Rovigo, 1988, fig. 9, where he attributes it to The Milan Marsyas Painter.

The print source for this *alzata* is an engraving 'The Assumption of the Virgin with St. Thomas', thought to be Florentine and possibly by Francesco Rosselli (1448-after 1508). The composition seems to be related to an unattributed (circle of Baldovinetti) fresco in the sacristy of S. Niccolo sopr'Arno in Florence.

This *alzata* was originally attributed by Rackham to Francesco Xanto Avelli, and in a letter to J. Scott-Taggart he stated that Xanto's "later works seldom show the restraint and carefulness of your dish which is evidently of exceptionally fine quality". However, the quiet, more polished, treatment of the figures and scene suggests that this piece is by the anonymous artist who has been dubbed "The Milan Marsyas Painter" by John Mallet. Mallet identified a group of pieces which share similar stylistic traits to the inscribed *tondino* (depicting Marsyas) in the Castello Sforzesco, Milan (inv. 133). This anonymous artist's style is very similar to that of Nicola da Urbino's early work, and it is highly probable that he worked in the same workshop as Nicola.



Reverse

Francesco Rosselli ?, *The Assumption of the Virgin with St. Thomas*, engraving.

109

A DERUTA MAIOLICA GOLD-LUSTRE CHARGER

CIRCA 1530-50

Decorated in blue and enriched in gold lustre, the centre with the Virgin Mary seated on a chair on a chequered floor reading a book to the Infant Christ, surrounded by a ribbon inscribed *FACIES· OQVLIS· ISIDIOSA· MEIS·*, the *a quartieri* border with panels of scale ornament alternating with *a candeliere* foliage
16⅜ in. (41.7 cm.) diameter

$20,000–30,000

£14,000–20,000

€15,000–22,000

PROVENANCE:
Ferdinand Adda Collection, France.

LITERATURE:
B. Rackham, *Islamic Pottery and Italian Maiolica*, London, 1959, no. 351, pl. 148a.

The subject is derived from Marcantonio Raimondi's engraving of 'The Virgin Reading with the Infant Christ' after the drawing by Raphael. The inscription, FACIES OQULIS ISIDIOSA MEIS, a quotation from Letter XV of Ovid's *Heroides*, was translated by Rackham as "a face insidious to my eyes", but "beauty treacherous to my eyes" is more accurate.

For two chargers with decoration derived from the same engraving, see Jeanne Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, pp. 186-187, no. 602 (in the Musée Céramique, Sèvres) and no. 603 (in the Louvre, Paris).

Marcantonio Raimondi, *The Virgin Reading with the Infant Christ*, engraving.


QVLIS ĪSIDIOS
FACIES AMEIS

△110

ATTRIBUTED TO AGNOLO DI POLO

(1470-1528), late 15th century

Saint John the Baptist

Depicted bust length, with a cloak over his shoulder and his hands clasped at his waist
terracotta

$80,000-120,000

£54,000-80,000

€60,000-90,000

Agnolo di Polo was described by Vasari, in a now oft-repeated quote, as an artist 'who worked quite proficiently in clay, filling the city [of Florence] with works by his hand; and if he had wanted to apply himself properly to his art, he would have made very beautiful things' (G. Vasari, *Lives of the Artists*, translated and reprinted London, 1965, p. 238). Agnolo's reputation has been further obscured by the fact that he appears to have only worked in terracotta, so his surviving works in this fragile material are rare. It was Bruce Boucher's suggestion that the present terracotta is by the hand of Agnolo di Polo — which coincides with a growing awareness of Agnolo's small but interesting oeuvre.

Agnolo di Polo, the son of the Florentine painter Polo di Agnolo, seems to have been an apprentice in Verrocchio's workshop. His most iconic — and most securely attributed — terracotta is the life-size bust of Christ originally made for the Sapienza of Pistoia in 1495 which is now in the Museo Civico in Pistoia.

Of impressive size but, at the same time, powerfully meditative and calm, the present terracotta is close to another, smaller, bust of St. John the Baptist also attributed to Agnolo, now in the collection of the Detroit Institute of Arts (see A. Darr, *Italian Sculpture in the Detroit Institute of Arts*, London, 2002, I, no. 62, pp. 127-128). Both have serene, yet slightly expectant or questioning expressions, emphasized by the lightly raised eyebrows. The heavy-lidded eyes also link their physiognomies, although the Detroit St. John's expression is more animated. Some of the same features are evident in another fine polychrome-terracotta by Agnolo di Polo, the bust of a bishop saint which was offered at Sotheby's, New York, 26 January, 2012, lot 325.

111

HANS BALDUNG GRIEN AND STUDIO

(Schwäbisch Gmünd? 1484/5-1545 Strassburg)

Lucretia

oil on panel, a fragment
9¾ x 7½ in. (24.7 x 19 cm.)

$200,000-300,000

£140,000-200,000

€150,000-220,000

PROVENANCE:
Anonymous sale; Maîtres Oger, de Cagni and Dumont, Hôtel Drouot, Paris, 20 March 1980, lot 17, as 'Venus, Ecole de Hans Baldung Grien'.
with Galerie R. Pardo, Paris, 1980-1981.
with Colnaghi's, New York.

LITERATURE:
F.-G. Pariset, '"La femme insatisfaite" de l'école de Baldung Grien', *Cahiers alsaciens d'archéologie, d'art et d'histoire*, XXIII, 1980, pp. 71-72, illustrated.
G. Von der Osten, *Hans Baldung Grien: Gemälde und Dokemente*, Berlin, 1983, p. 266, no. W104A, as 'Werkstatt Hans Baldungs (?)', on the basis of photographs.

After Venus, Lucretia was a favorite subject of both Renaissance artists and their patrons. Celebrated for her beauty and virtue, this heroine of ancient Rome provided a legitimate reason to represent a nude woman in a decorous, if not entirely chaste, context. As recounted by several ancient authors, most notably Ovid (*Fasti* 2:725-852) and Livy (*The History of Rome* 1:57-59), Lucretia was the wife of a nobleman, who boasted of her chastity and honor. Indeed, while the wives of his friends would feast and drink throughout the night, Lucretia's conduct was beyond reproach. The tale took a tragic turn, however, when Sextus, the son of Tarquin the Proud, became enamored by her virtue and beauty. One night when her husband was away, Sextus entered Lucretia's room, waking her at swordpoint. Despite her fear, Lucretia refused to yield. It was only after Sextus threatened to murder her and bring dishonor upon her family that she finally surrendered to him. Overcome by grief and shame, Lucretia took her life. Inspired by Lucretia's death, Tarquin's nephew, Brutus, swore to avenge her and overthrow the tyrant. Soon after, Tarquin fled Rome and the Republic was born.

Hans Baldung Grien chose to represent Lucretia at the moment in which she stabs herself. He presumably painted her plunging the blade into her flesh, below her breast, the nipple of which is preserved in this fragment. The eroticism of her depiction is enhanced by the single strand of pearls around her neck, along with her intricately braided hair that is secured with a brilliant, blue ribbon. We are grateful to Dr. Bodo Brinkman of the Kunstmuseum, Basel, who on the basis of photographs has observed that the facial type, the elaborate hairstyle, background details and the curtain, are entirely characteristic of Baldung and his workshop (private communication, 2012). In particular, he draws attention to the accomplished underdrawing - specifically the sensitive hatching at the chin, and the outlines of the nose, mouth and inner arm, which serve as approximate guidelines rather than strict boundaries for the painter - as evidence that the Lucretia is "a fine fragment of an original from the Baldung workshop". In his 1983 catalogue raisonné, Gert von der Osten tentatively dated the present work to the third decade of the 16th century, citing similarities to Baldung's panel of *Mucius Scavola* in the Gemäldegalerie, Dresden, of 1531, which has a similarly bright palette (*loc. cit.*). While the scholar listed the painting as 'Werkstatt Hans Baldungs (?)', he noted that the masterful depiction of Lucretia's expression, which simultaneously conveys her anguish, pain, and determination to meet her death, are of high quality. The nuanced manner in which these passions are depicted led von der Osten to conclude that Baldung himself must have played a direct role in the creation of the painting (ibid.).

112

LUCAS CRANACH II

(Wittenberg 1515-1586 Weimar)

Saint Paul in his study

signed with the artist's serpent device and dated '1547' (lower right)
oil on panel
8⅛ x 5⅞ in. (20.6 x 14.9 cm.)

$400,000-600,000

£270,000-400,000

€300,000-450,000

PROVENANCE:
Marquesa Margaret Rockefeller de Larrain; Sotheby's, New York, 8 January 1981, lot 105, as Lucas Cranach I.
The Ian Woodner Family Collection; Christie's, New York, 25 May 1999, lot 113, where acquired by the present owner.

Fig. 1, Lucas Cranach the Younger, *Saint Paul*, taken from Luther's German Bible, N. Wolrab, Leipzig, 1541, vol. 2. c. 1540, woodcut © The Trustees of the British Museum.

This beautifully preserved, richly colored and intimately sized panel ranks amongst the finest religious works executed by Lucas Cranach the Younger. Saint Paul, identified by the sword of his martyrdom, is seated at a stone pulpit, writing his Epistles in a sparsely decorated room opening up on a fanciful rocky landscape. The artist's characteristically elegant and graphic style is evinced in the confident outline of the figure and the delicate serpentine strokes that make up the saint's curly hair and beard. Contrasting with this fine handling, deft strokes of red suggest the folds of the apostle's dress; the trees are painted in a free and spontaneous manner that instills freshness to the landscape, recalling the Danube School. Exceptionally, this is the only known treatment of this subject by Lucas Cranach the Younger, who, in line with his father's practice, would commonly produce multiple variants of his religious and historical themes.

The iconography of the divinely inspired scholar engrossed in his redaction derives from manuscript traditions: in illuminated Bibles and Books of Hours, miniatures of the Evangelists would frequently introduce their corresponding Gospels. This imagery was further popularized in oil paintings by the large number of autonomous depictions of Saint Jerome in his study produced in the 15th and 16th centuries. The present panel, in both its small scale — no bigger than the page of a book — and minute handling relates closely to this manuscript tradition. Indeed, Cranach the Elder and his studio were involved in book illustration. They provided woodcuts for Martin Luther's German *Bible*, published by Nicolas Wolrab in 1541, only six years before the present painting was executed. Introducing Paul's *Epistles to the Romans* in this bible was a woodcut of the Apostle at his desk, which bears close stylistic and compositional similarities to the present picture (fig. 1).

Paul's writings were hugely influential in the elaboration of Luther's doctrine of *Sola Fide* or justification through faith alone: the idea that salvation was only to be accessed though faith, rather than through works of charity, as prevailed in the Roman Church. In his preface to Paul's *Epistles to the Romans*, the reformer emphatically stated: "This letter is truly the most important piece in the New Testament. It is purest Gospel". Friends of Luther's, Cranach and his son belonged to a close-knit group of reformed humanists in Wittenberg that would have been familiar with the theologian's insistence on Pauline thought. It is probably from this circle that the demand for this iconography, unique in the artist's oeuvre and thus likely the result of a special commission, emanated.

We are grateful to Ludwig Meyer, Archiv für Kunstgeschichte, Munich, for confirming the attribution to Lucas Cranach II. He compares the present painting to the following works by the artist: *The Sermon of Saint John the Baptist*, dated 1543, in the Gemäldegalerie, Dresden; *The Altar of the Reformation* in the town church of Wittenberg, dated on the altar frame 1547; an *Allegory of the Virtues*, dated 1548, in the Kunsthistorisches Museum, Vienna; and two versions of *A reclining Water Nymph*, in the Hessisches Landesmueum, Kassel, and the Lehman Collection, the Metropolitan Museum of Art, New York (M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, 1978, nos. 403A and 403B).

actual size

113

FOLLOWER OF HIERONYMUS BOSCH

The Temptation of Saint Anthony

oil on panel
31⅛ x 44½ in. (79.2 x 113 cm.)

$400,000–600,000

£270,000–400,000

€300,000–450,000

PROVENANCE:
Acquired by Victor Hugo in Brussels in the 1860s, and by descent to the present owners.

LITERATURE:
L. Daudet, *Fantômes et vivants, Souvenirs des milieux littéraires, politiques, artistiques et médicaux de 1880 à 1905*, I, Paris, 1917, p. 307: 'au rez-de-chaussée [...] une petite pièce renfermant une peinture de diableries flamandes, dans le genre de Breughel le Vieux, qui nous frappait vivement, Georges et moi, alors jeunes gens'.

The Temptation of Saint Anthony was a favorite subject of the great Netherlandish artist Hieronymus Bosch (c.1450/1460–1516), for whom the saint's story represented victory over the Devil. He treated the episode in a number of different versions, of which the most ambitious is that dated 1505 (Museu Nacional de Arte Antiga, Lisbon, inv. 1498 Pint), a work much admired and copied by Bosch's followers through the end of the 16th century. For Bosch, the saint's story was ideally suited to the his personal belief that a blissful eternity in Heaven awaited those who led an honorable life, while the torments of Hell would be retribution for a life of sin. To convey this message, Bosch created a richly inventive repertoire of fantastical motifs symbolic of the torments of hell. Lurid, bizarre and often dreamlike, Bosch's imagery has fascinated and confounded viewers for centuries.

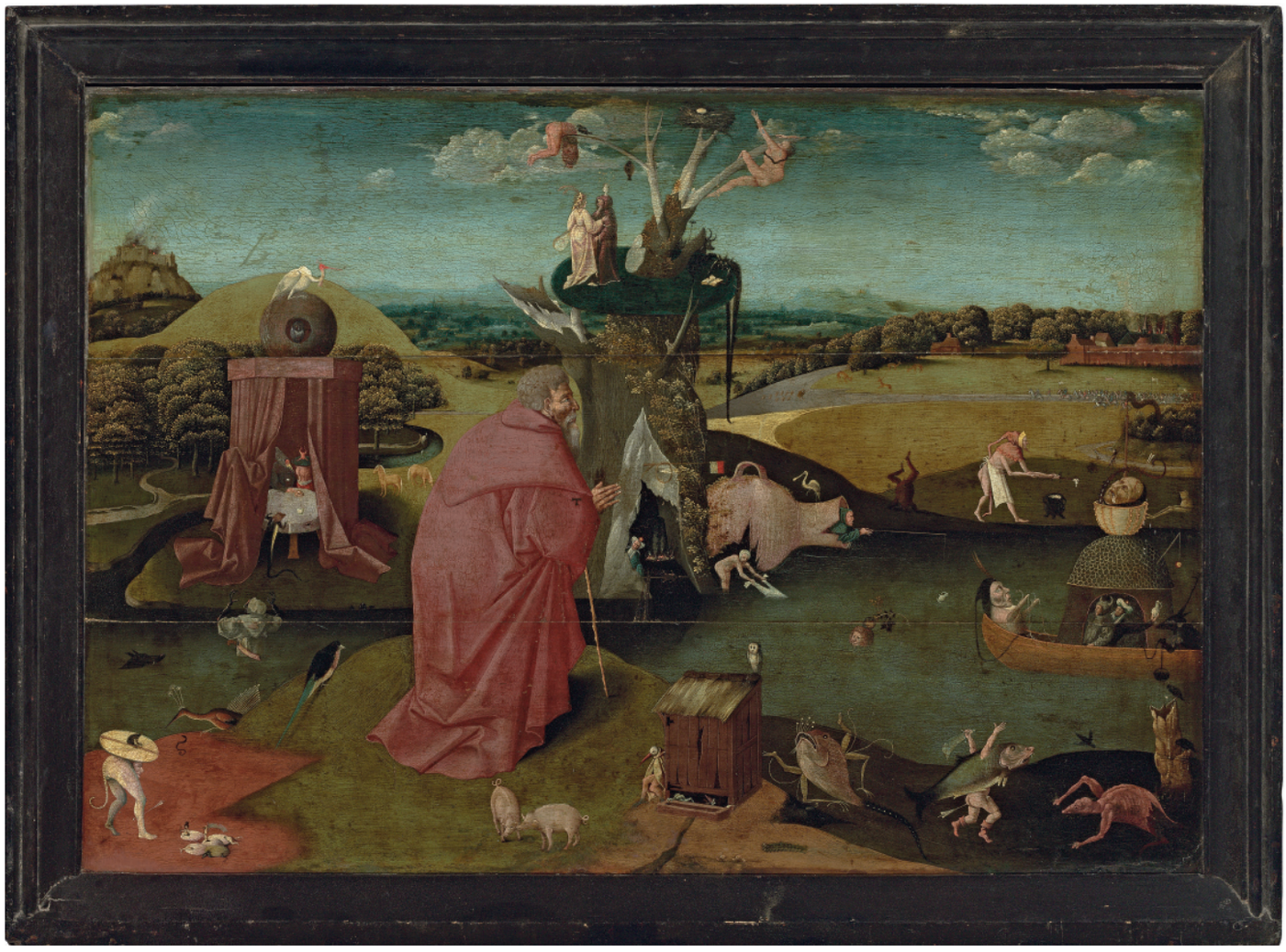
The present painting is replete with such imagery, much of it drawn from known works by the master. The viewer is reminded of the terrors that await those who succumb to worldly temptations: the barren, hollow tree at the center symbolizes spiritual corruption, its dead branches evoking malignancy and death. Black birds, like that pecking at a corpse dangling over one of the tree's upper branches, suggest death and rotting flesh. Knives, carried by several figures in the picture, and spiked wheels, like that next to the disembodied head at center left, represent the tortures of hell awaiting earthly sinners.

For Bosch, punishable sins came in many forms. Drunkenness is represented by the overturned jug, upon which is perched a spoonbill bird, a medieval symbol for a drunkard. Figures in the boat at right also take part in drunken revelry, hoisting their jugs in the air. Inside the canopied rotunda at left, demonic figures enjoy a gluttonous feast, the eggs at left are hatching with tiny devilish beasts, the product of some sexual perversion.

On top of the rotting tree at upper center, an unholy union takes place: a woman, carrying the lute, a symbol of lust, seduces a priestly figure, a vignette reflecting the anti-clerical views that Bosch is thought to have held. To this priest's right, a serpent-tailed demon reads from a book, signifying the misreading of scripture that results from the corruption of the Church. Owls, frequent medieval symbols for heresy, are depicted throughout the painting, underscoring the theme.

Surrounded by worldly temptations and wickedness, the monumental figure of Saint Anthony stands upright and calm, a model for achieving salvation through the power of prayer. In Bosch's day Saint Anthony became a source of comfort and salvation, especially when a terrifying disease, then known as 'Saint Anthony's Fire', was eradicating the populations of entire villages. Now known to be ergot poisoning, a form of chemically-induced psychosis produced by ingesting mold-contaminated grain, the disease was named for the monks of the Order of Saint Anthony, who were particularly effective at treating the ailment. For those suffering from Saint Anthony's Fire, the hallucinations it caused must have produced vivid and fantastical demonic images much like those in Bosch's paintings. The burning town in the background, frequently seen in his work, may refer to this dreaded condition, which was understood at the time as a punishment sent by God.

The blend of realism and visionary fantasy that characterizes Bosch's works reappeared a few centuries later in the art of Victor Hugo (1802–1885). One of the great writers of the Romantic period in France, Hugo was also a prolific visual artist whose work was much admired by his contemporaries. While in political exile from France between 1851 and 1870, Hugo made blot-inspired pen and ink drawings — dreamlike and fantastic images of shipwrecks, gallows, haunted landscapes, and monstrous creatures — that were later greatly venerated by the Surrealists. It is not surprising, then, that Hugo would have been attracted to the present painting, which he purchased in Brussels in the 1860s, at a time when the picture was thought to be by Bosch himself.



114

MARCELLO VENUSTI

(Como 1512/15-1579 Rome)

The Holy Family (Il Silenzio)

oil on panel
18⅛ x 12¼ in. (46 x 31 cm.), including ¼ wooden frame on all sides

$40,000–60,000

£27,000–40,000

€30,000–45,000

PROVENANCE:
William Russell, London; (†), Christie's, London, 5 December 1884, lot 200.
with Colnaghi's, London.
Nikodem Caro (1871-1935), Berlin, and by descent to the present owner.

The composition of this elegant and well-preserved panel is one which Marcello Venusti repeated several times throughout his career. Other versions exist in Leipzig, Museum der Bildenden Künste (inv. 271); Munich, Bayerische Staatsgemäldesammlungen (inv. WLG 49); Rome, Galleria Nazionale d'Arte Antica, Palazzo Corsini (inv. 255); and London, National Gallery (inv. 1227). The Leipzig version, the artist's only signed and dated work (1563), forms the basis for attributing the related paintings to Venusti.

The image, known traditionally as "Il Silenzio", or, "The Silence", evokes depictions of the Pietà, in which Christ's dead body rests on the Madonna's lap in a similar position. The sands of the hourglass visible in the shadows of the bench at lower right are beginning to run out, and the young Saint John the Baptist, finger pressed gently to his lips, enjoins the viewer not to awaken the sleeping child.

The composition is based on a finished drawing, known as a 'presentation' drawing, by Michelangelo (1475-1564), possibly made as a gift for Vittoria Colonna (1490-1547) and now in the collection of the Duke of Portland, Welbeck Abbey (see F. Hartt, *Michelangelo Drawings*, New York, 1970, no. 437). Though the drawing was only rediscovered in 1951, an engraving by Giulio Bonasone (c. 1510-after 1576) from the 1550s indicates that the image was well-known from the 16th century.

The substantial number of surviving paintings by Venusti after Michelangelo's finished drawings, and the protection enjoyed by Venusti from Michelangelo's close friend, Tommaso dei Cavalieri, suggest a close relationship between the two artists. Venusti began his career in Mantua under Giulio Romano, but on 4 December 1541 he is listed as the best among the young artists studying Michelangelo's *Last Judgment* in the Sistine Chapel in Rome, then just unveiled (J. Wilde, "Cartonetti by Michelangelo", *Burlington Magazine*, CI, 1959, p. 373). Venusti later became an assistant to Perino del Vaga, and in 1548 painted a large copy of Michelangelo's *Last Judgment* for Cardinal Alessandro Farnese. In the same year, he was commissioned to prepare cartoons of Michelangelo's designs for the Pauline Chapel in the Vatican, Rome, a responsibility with which he surely would not have been entrusted without Michelangelo's approval. Though the project was never completed due to the Pope's death, Venusti remained closely associated with Michelangelo for the rest of his career.

Some of the most engaging of Venusti's Michelangelesque compositions are small images like the present panel, in which the artist added thoughtful details and evocative domestic settings. Georg Kamp has noted several differences between Michelangelo's *Il Silenzio* and Venusti's versions of the composition. For example, Venusti has eliminated the headdress worn by the Madonna as well as the lightly sketched angels in the background. He has added the cross near Saint John and, in the Leipzig painting, a view through a window to an obelisk and a building beyond. In the latter work, the Madonna also draws a translucent gauzy veil over the sleeping Christ child, a motif that appears to have once existed in the present painting. The present work probably dates to between 1550 and 1560 (see G. Kamp, *Marcello Venusti: religiöse Kunst im Umfeld Michelangelos*, New York, 1993).

115

STUDIO OF ANDREA SOLARIO

(Milan c. 1465-before 1524)

Ecce Homo

oil on panel, unframed
11⅞ x 8½ in. (30.4 x 21.6 cm.)

$80,000-120,000

£54,000-80,000

€60,000-90,000

PROVENANCE:
Anonymous sale; Christie's, London, 17 July 1981, lot 54, as 'Andrea Solario' (£5,000).

The phrase *Ecce Homo* ("Behold the Man") is derived from the words uttered by Pontius Pilate as he presented the scourged Christ to a hostile crowd shortly before the Crucifixion, as recounted in the New Testament gospels. In Medieval and Renaissance iconography, Christ is shown with a saddened expression and downcast eyes, bearing the wounds of the flagellation, the crown of thorns and reed staff bestowed upon him in mocking contempt. The theme was of special interest to Andrea Solario, who explored it in a number of versions, several of which survive. Along with his depictions of *Christ Carrying the Cross* (Rome, Galleria Borghese, inv. 461) and the *Head of Saint John the Baptist* (Paris, Louvre, inv. M.I. 735), Solario's *Ecce Homo* paintings played a decisive role in the development of devotional art in northern Italy.

Three pictures of this subject by Solario are dated by David Alan Brown to the years between 1505 and 1510 (Oxford, Ashmolean Museum, inv. A817; Philadelphia, John G. Johnson Collection, Philadelphia Museum of Art, inv. J. 274; and Lispia, Museum der Bildenden Künste, inv. 1660) (see D. A. Brown, *Andrea Solario*, Milan, 1987, nos. 31, 50, 51). These are all of a similar type: Christ is seen three-quarter length, wrists crossed over his abdomen, head inclined downwards slightly to the left. His robe is draped over his shoulders but open at the center to reveal his wounded chest, and a rope, with which he would soon be dragged toward Calvary, is tied loosely around his neck. In the Oxford version, tormentors are included at the left and right of the composition, but the figure of Christ remains nearly identical in all three images. Brown notes that these works must have been extremely popular during Solario's day, as numerous contemporary copies attest. However, he observes that Solario's more accomplished interpretations of the theme are generally considered to be the two earlier versions at Milan (Museo Poldi Pezzoli, inv. 1647/637) and Bergamo (Accademia Carrara, inv. 716 [300]) (D. A. Brown, *op. cit.*, p. 71).

It is to these earlier works that the present picture relates most closely. Brown dates the Milan picture to circa 1495 and that in Bergamo to circa 1503-1507. In these two images, the features of Christ's face reflect the influence of Antonello da Messina (c. 1430-1479), whose art made a strong impression on Solario during an early sojourn in Venice. The present painting, whose half-length format parallels those of the pictures at Milan and Bergamo, reveals a very similar facial type as well. The brilliant hue of Christ's robe in the present lot is characteristic of Solario, while the expressive visage of Christ, with gentle *sfumato* enveloping the features, reflects the influence of Leonardo da Vinci. It is therefore not surprising that the present work was once attributed to Leonardo's follower, Bernardino Luini (c. 1475-1532). Though the present work closely reflects the Milan and Bergamo versions, the tunic, position of the hands and reed staff, and execution of the rope knot are unique.

116

GIOVANNI PIETRO RIZZOLI, CALLED IL GIAMPIETRINO

(active Milan c. 1495-1540)

The Penitent Magdalene

oil on panel
28 x 20⅞ in. (71.1 x 53 cm.)

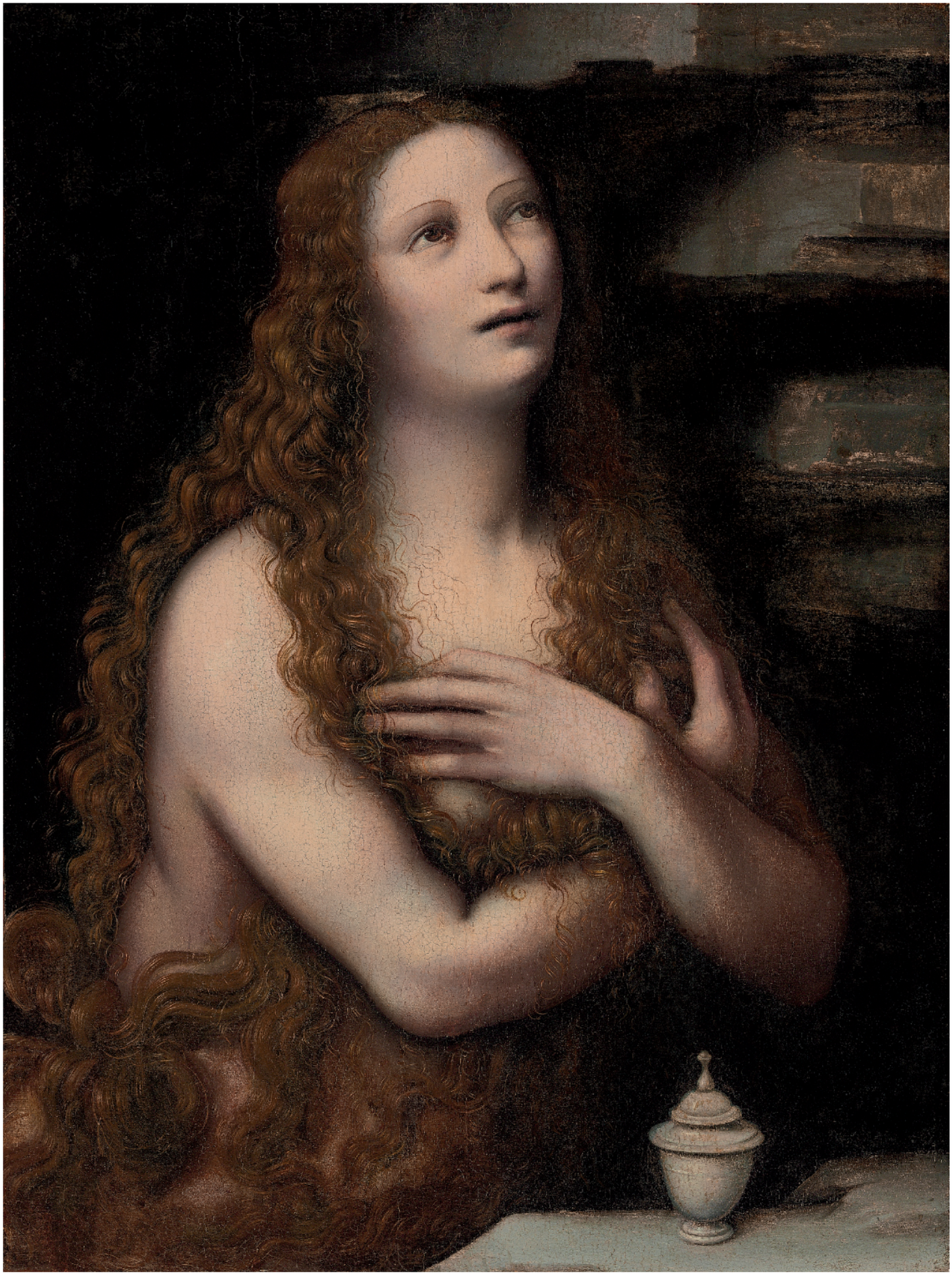
$600,000–800,000

£400,000–530,000

€450,000–600,000

PROVENANCE:
Count Karl Joseph Firmian (1716-1782), Austrian Governor-General of Milan.
Johann Philipp Carl Joseph, Count Stadion-Warthausen (1763-1824), from whom purchased by Henry Howard (1757-1842), Corby Castle;
Anonymous Sale, Christie's, London, 29 May 1824, lot 28, as 'Bernardino Luini': 'The Magdalen, by Bernardino Luini, the able disciple of Leonardo da Vinci, formerly in the gallery of Count Firmian, governor of Lombardy. This Magdalen is the same personage as is represented in the celebrated Picture of the Crucifixion, by Luini, in the Convent of the Capuchin Friars at Lugano, and its originality is attested by Pelagi and Stambacchi, two celebrated Painters at Milan, where it was bought.' (unsold at 67 gns.); Reoffered, introduced by permission in Lord Liverpool's (†) sale, [The Property of a Man of Fashion who purchased them some years ago in Italy], Christie's, London, 25 May 1829, lot 1A, as 'Bernardino Luini': 'A Magdalen; a very exquisite and highly finished picture of this distinguished pupil of L. da Vinci; purchased by the proprietor from Count Stadion, at Millan — in high preservation' (70 gns. to Maxwell, 6 Maddox Street (?)).
Anonymous sale; Hôtel Drouot, Paris, 23 June 2004, lot 42, as 'Attributed to Giovanni Pedrini Ricci, called Gianpetrino'.
Private collection, Paris, by 2006.
Acquired by the present owner by 2009.

LITERATURE:
C. Geddo, 'Una Nuova Maddalena del Gianpietrino', *Il più dolce lavorare che sia, Mélanges en l'honneur de Mauro Natale*, Milano, 2009, pp. 291-297.
C. Geddo, *Giovan Pietro Rizzoli, il Gianpietrino. L'opera completa*, forthcoming.



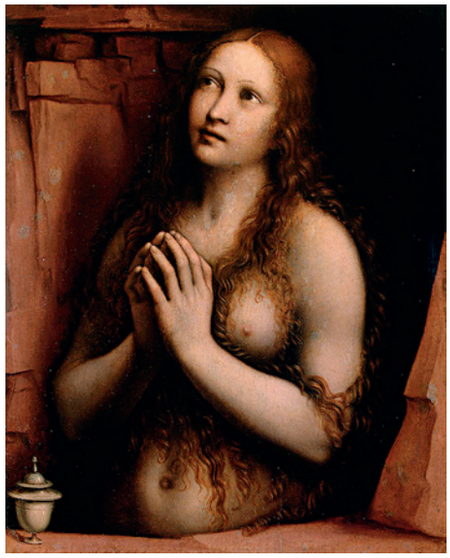


Fig. 1, Giovanni Pietro Rizzoli, called Il Giampietrino, *Penitent Magdalene*, The State Hermitage Museum, St. Petersburg.

Fig. 2, Giovanni Pietro Rizzoli, called Il Giampietrino, *Penitent Magdalene*, Pinacoteca Nazionale di Brera, Milan.

Among the most faithful and celebrated disciples of Leonardo da Vinci, Giampietrino has only recently been identified as Giovanni Pietro Rizzoli, an artist who appears in documents of Leonardo's Milanese workshop between 1497 and 1500 as 'gian petro'. A gifted painter of altarpieces and devotional works, Giampietrino also became known for his depictions of classical and biblical heroines, which are often imbued with erotic overtones. Giampietrino's pictures were renowned during his lifetime, and would reverberate in the work of his contemporary, Correggio, and in that of Giulio Cesare Procaccini and Daniele Crespi in the 17th century.

The present picture depicts the penitent prostitute Mary Magdalene in the mountain grotto where, according to the *Golden Legend*, she spent the last years of he life in spiritual contemplation. The dark Leonardesque background with rocky outcroppings alludes to this setting, and the alabaster jar at lower right, an attribute of the saint, refers to the ointment she used to cleanse Christ's feet during the dinner at the house of Simon the Pharisee (Luke 7: 36-50).

Unknown to scholars until 2006, this picture was first published by Cristina Geddo, who has observed that the style, iconography, and "sublime" formal qualities of the painting leave no doubt that this work should be added to the corpus of "beautiful sinners" attributed to the artist (C. Geddo, *op. cit.*, p. 291). Recent cleaning has revealed Giampietrino's refined technique, in particular the delicacy with which the Magdalene's softly illuminated, abundantly flowing hair has been executed, a virtuoso pictorial effect unmatched by any of Leonardo's other followers. Infrared photographs taken at the time also revealed several *pentimenti*, notably in the area of the figure's eyes and in the curve of her nose, suggesting that the artist slightly adjusted the Magdalene's gaze in the final composition. At the base of the Magdalene's neck, imprints of the artist's own fingers were also discovered — a trademark of Giampietrino's technique that, according to Geddo, he learned from Leonardo (C. Geddo, "La Madonna di Castel Vitoni del Giampietrino", *Achademia Leonardi Vinci*, VII, 1994, p. 59 and n. 15).

The subject of the Penitent Magdalene is ideally suited to the seductive mixture of the spiritual and erotic that underlies Giampietrino's depictions of historical heroines. She was a favorite subject of the artist: Christina Geddo has identified around fifteen autograph versions, of which the present picture is among the few remaining in private hands (private communication, 23 September 2012). Giampietrino's depictions of the theme must have met with enormous success, as numerous contemporary replicas and variants, produced in part by his workshop, attest. Geddo has identified two principal compositional types used by the artist. In the first type the saint is turned to the left, her hands clasped in prayer, as exemplified by the *Penitent Magdalene* in the Hermitage, St. Petersburg (fig. 1). The present picture belongs to the second type, in which the Magdalene is turned to the right with her arms crossed over her chest. Two additional autograph versions of this latter composition are known: one in the Pinacoteca di Brera, Milan (fig. 2), and the second in the Cathedral of Burgos.

Geddo considers the Brera version datable to circa 1521 and the earliest of the three, due to its greater reliance on Leonardo's example. The Magdalene's delicately bent proper left hand, for instance, derives from Leonardo's *Lady with the Ermine* in Wawel Castle, Krakow, which also seems to have inspired her gently modeled flesh and the slight strabismus of her wide-set eyes. The present painting shows a number of modifications relative to the Brera version, reflecting a more individual and fully mature style and a greater emphasis on the figure's sensuous beauty.

Giampietrino has accentuated the physicality and expressiveness of the Magdalene, who now conveys a more stirring sense of religious devotion. As Geddo notes, the lowered perspective and torsion of the Magdalene's chest contribute to a sense of dynamic upward movement, absent from the Brera version (C. Geddo, *op. cit.*, p. 296). Her body is robust and strongly modeled, with the musculature of her arm more clearly articulated. Her face is slightly more foreshortened as she turns further in the direction of the viewer, her intense gaze and parted lips evoking both devotion and sensuality. Perhaps most striking is the greater emphasis the Magdalene's artfully

arranged, sumptuously flowing hair, which is tied in a bow at her hip serving to both hide and accentuate her nudity. The shining, luxuriant curls are interwoven with golden highlights drawn with the tip of the brush.

Geddo dates the present painting to the mid-to-late 1520s, close in time to the stylistically comparable *Adoration of the Christ Child with St. Roch* in the Pinacoteca Ambrosiana, Milan (inv. 94). Geddo considers the painting in Burgos, perhaps executed with workshop assistance, as the last of the three versions of this compositional variant. Heavier and more conventionally Leonardesque than our painting — attributed, in fact, to Leonardo in the past — this latter picture shows the stylistic regression characteristic of Giampietrino's late work. Geddo considers the present picture the most beautiful of the three autograph versions of this composition, created at the "apex" of Giampietrino's "artistic parabola", and exemplifying the "stupefying modernity" of the artist's most accomplished works (C. Geddo, *op. cit.*, p. 296).

Thanks to its prestigious public location, the Burgos version became well-known via many replicas and variants, while the present picture is, according to Geddo, a unique example. It must therefore have been unknown in its day except, as she notes, to Titian, whose celebrated *Penitent Magdalene* in the Palazzo Pitti, Florence (fig. 3) perhaps not coincidentally recalls it in the position of the arms, extravagant coiffure, and rapt devotion of the saint.

Evidence on the verso of the panel allows us to trace the present work to the middle of the 18th century. When the painting was offered for sale in London in 1824, it was listed as having come from the collection of Count Karl Joseph von Firmian, the Austrian ambassador to Naples in 1753 and Imperial Governor in Milan from 1759. He helped found the Brera library in Milan and his impressive collection of prints is now housed in the Museo di Capodimonte, Naples. The picture was eventually sold to Count Johann Philipp Karl Stadion, Austrian Governor General of Milan, Minister of the Exterior (1805-1809) during the Napoleonic wars, and later Minister of Finance (1815-1823). Sometime before 1824, Henry Howard of Corby Castle purchased the picture from Count Stadion and relocated it to England, where he eventually sold it in 1829. The painting reappeared on the Paris art market in 2004, having been lost to notice for seventy-five years.

We are grateful to Dottoressa Cristina Geddo, whose forthcoming catalogue raisonné on Giampietrino will include the present lot, and to Dr. Mauro Natale, who has also endorsed the fully autograph status of the present painting (private communication, 22 June 2012).

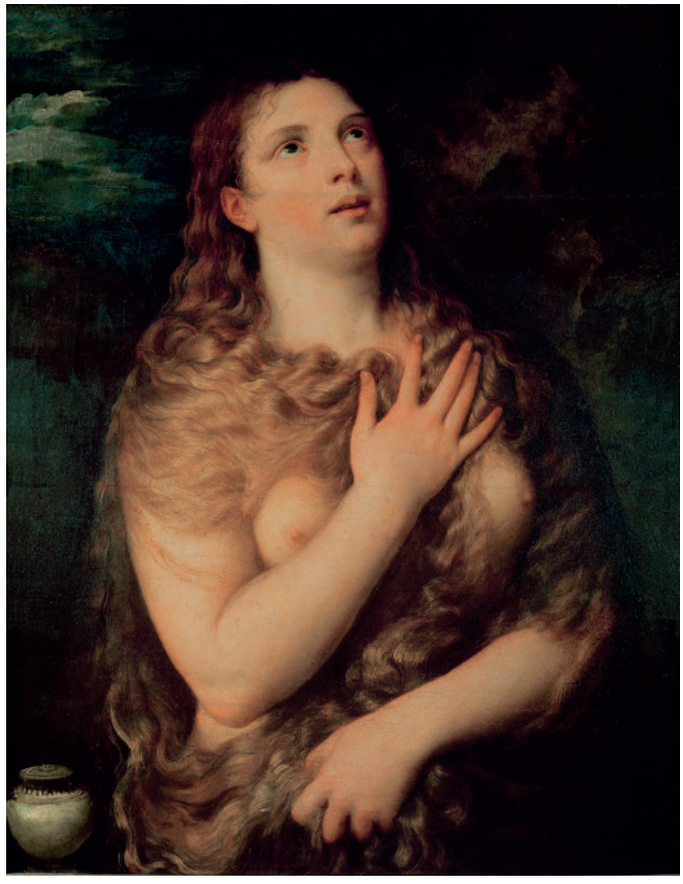


Fig. 3, Tiziano Vecellio, called Titian, *Mary Magdalene* / Palazzo Pitti, Florence, Italy / Giraudon / The Bridgeman Art Library.

117

ANTONIO POLLAIUOLO

(Florence c. 1432–1498 Rome)

Battle of the Nudes

engraving, circa 1470–1475, on laid paper, without watermark, second, final state, a good, even impression of this highly important and rare print, trimmed to or fractionally into the subject on three sides and approximately 20 mm. into the subject at right, made-up areas at the lower left sheet edge and the lower right corner, other smaller repaired paper splits and losses elsewhere, some pale staining
S. 16/15⅜ x 22½/22½ in. (405/392 x 573/570 mm.)

$700,000–900,000

£470,000–600,000

€530,000–670,000

PROVENANCE:
Private European Collection
With Hill-Stone, Inc., New York
Acquired from above by present owner

LITERATURE:
S.R. Langdale, *Battle of the Nudes: Pollaiuolo's Renaissance Masterpiece*, Cleveland Museum of Art, 2002, No. 29.
J.A. Levinson, K. Oberhuber, and J. Sheehan, *Early Italian Engravings from the National Gallery of Art*, Washington, D.C., 1973, no. 13 (another impression illustrated).
M.J. Zucker, *The Illustrated Bartsch - Early Italian Masters*, Abaris Books, New York, 1984, vol. 25, p. 13, no. 1 (another impression illustrated).
K.L. Spangenberg, *Six Centuries of Master Prints: Treasures from the Herbert Greer French Collection*, Cincinnatti Art Museum, 1993, no. 16 (another impression illustrated).
D. Landau and P. Parshall, *The Rennaissance Print 1470-1550*, New Haven & London, 1994, pp. 74-75 (another impression illustrated).
E. Lincoln, *The Invention of the Italian Renaissance Printmaker*, New Haven & London, 2000, pp. 30-31 (another impression illustrated).

Antonio Pollaiuolo, Florentine painter, sculptor, draftsman and goldsmith, has long been considered a pioneer for his expressive portrayal of the human figure in action. Today, a relatively small number of his works survive, and he is perhaps most widely known for his sole venture in the field of printmaking, *Battle of the Nudes*. A landmark in Italian renaissance art, this magnificent engraving is unusual in several respects, being among the largest of all fifteenth century prints and one of the earliest to be signed with the full name of the artist who designed and executed it.

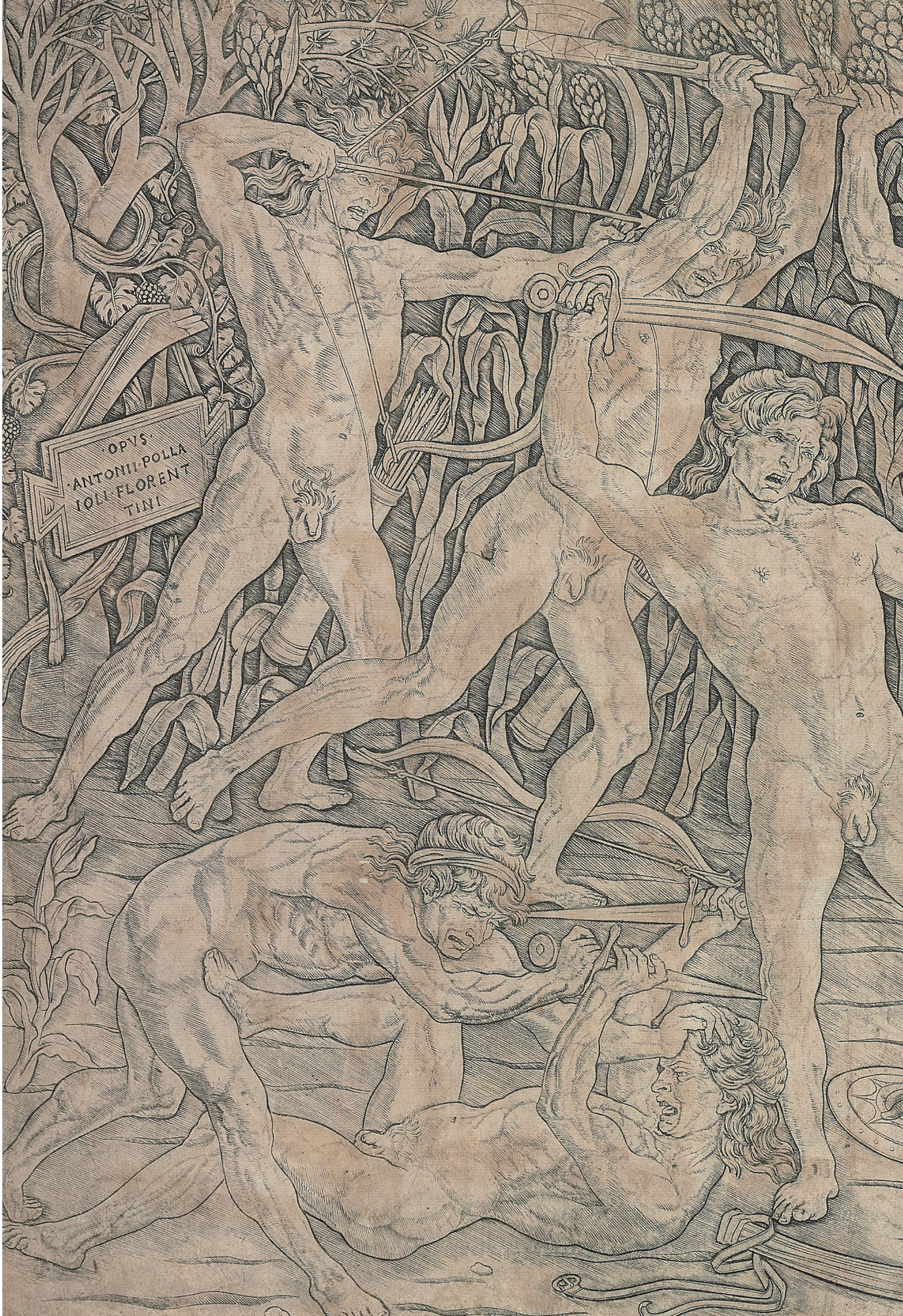
Such was the *Battle's* reputation during the Renaissance that it is one of the few prints to be mentioned by Vasari. In his *Life* of Pollaiuolo, Vasari explains: 'He had a more modern grasp of the nude than the masters who preceded him, and he dissected many bodies to study their anatomy; and he was the first to demonstrate the method of searching out the muscles, in order that they might have their due form and place in his figures; and of those [nude figures] he engraved on copper a battle.'

The source or sources on which Pollaiuolo based the composition has long intrigued scholars, and to date no convincing explanation has been found. The lack of differentiation between the figures and the absence of obvious heroes and villains amplifies the ambiguity of the subject and suggests that Pollaiuolo did not intend to describe a specific historical or mythological battle scene. Perhaps his goal was to demonstrate his command of the male nude, both his understanding of its anatomy and his ability to render that knowledge in a manner that would appeal to artists, admirers and patrons. All this was done while exploring the potential of a new medium well adapted to his skills as a goldsmith.

During the 15th century, art portraying classical subjects executed in an *all'antica* style was increasingly admired, both for aesthetic reasons and the implied connections to a prestigious cultural past. The Renaissance fascination with classical models was manifest not only in thematic and stylistic references, but in the revival of specific types of antique objects as well. *Battle of the Nudes* is a prime example of this, with its frieze-like arrangement and lunging poses of the combatants recalling the sculpted reliefs of ancient sarcophagi. However, while Pollaiuolo may have been inspired by such sources, he carefully introduced more space between the rows of figures, spreading them out in a careful arrangement to reveal more of their individual contours, while retaining enough overlap to suggest the frieze-like structure of antique reliefs.

This carefully calibrated spatial arrangement undoubtedly relates to Pollaiuolo's contribution to the development of the bronze statuette, a revival of an antique sculpture type initiated by Donatello. The portrayal of ten men, in a variety of active poses including paired opposites, provides the viewer with multiple viewpoints of the human form in action, as if rotating a statuette or moving around a sculptural form. The idea that this engraving is, in effect, a two dimensional representation of a three dimensional object is underlined by the striking similarity of the faces, suggesting a single model.

The popularity of *Battle of the Nudes*, and its influence on artists of Pollaiuolo's and subsequent generations, is underlined by the fact sufficient numbers were printed to necessitate the plate being re-engraved. Shelley R. Langdale's landmark study includes a census of known impressions. The Cleveland Museum of Art possess the unique impression of the first state. Of the forty five extant of the second state, the present example, number 29 in Langdale's list, is one of only two remaining in private hands.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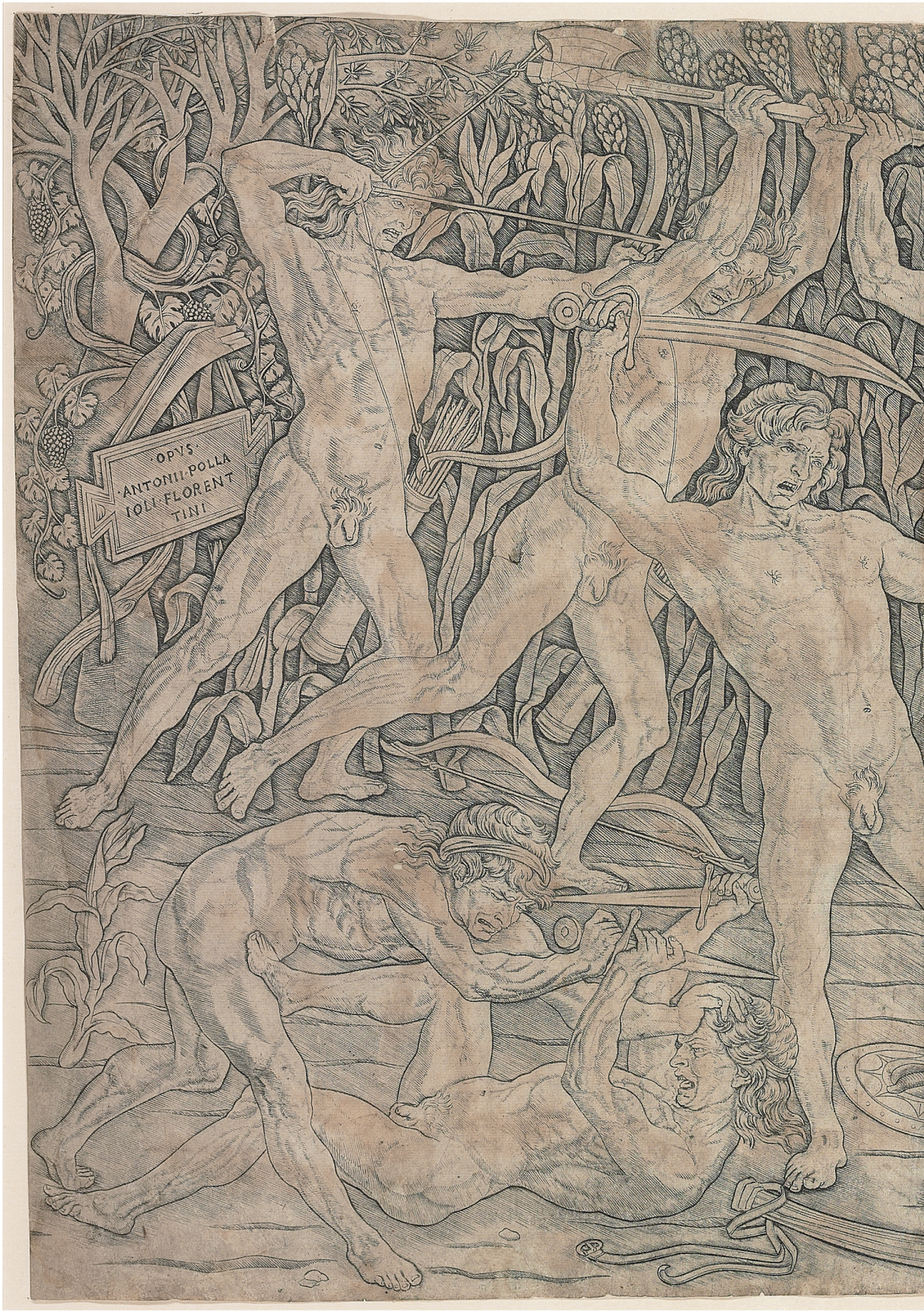
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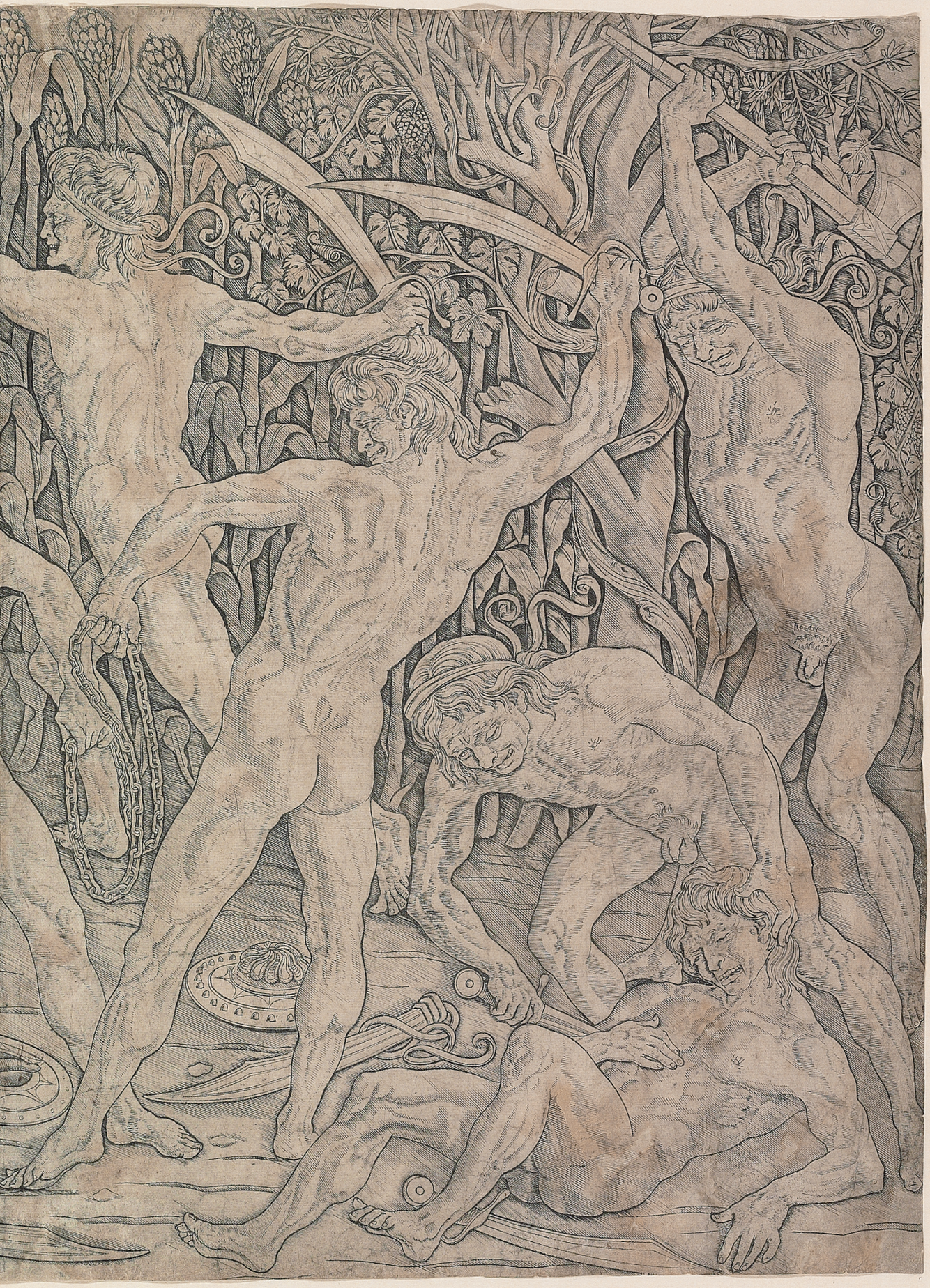


118

ALESSANDRO FILIPEPI, CALLED SANDRO BOTTICELLI

(Florence 1444/5-1510)

The Madonna and Child with a pomegranate

inscribed 'VERGINE MADRE FIGLIA DEL TUO FIGLIO VMILE [ED] ALTA PIV CHE CRIAT..[URA]'
(lower center, on the base of the throne)
tempera and oil on panel
29 x 17 in. (73.7 x 43.2 cm.)

$3,000,000–5,000,000

£2,000,000–3,300,000

€2,300,000–3,700,000

PROVENANCE:
Sir Thomas David Gibson-Carmichael, 11th Baronet (1859-1926), created, in 1912, 1st Baron Carmichael of Skirling, Castle Craig, N.B.; Christie's, London, 12-13 May 1902, lot 262, as 'Filippo Lippi' (50 gns. to Fitzhenry).
J.H. Fitzhenry, London; (†), Christie's, London, 21 November 1913, lot 49, as 'Filippo Lippi' (215 gns. to Wallis).
with Wallis & Sons, London.
Baron von B., The Hague; sale, Frederick Muller & Cie, Amsterdam, 30 November 1926, lot 1.

LITERATURE:
H.P. Horne, *Alessandro Filipepi, Commonly Called Sandro Botticelli, Painter of Florence*, London, 1908, p. 118, as Botticelli's school, 'freely imitated' from the San Barnaba altarpiece.
Y. Yashiro, *Sandro Botticelli*, London and Boston, 1925, I, p. 235, as a contemporary version after the San Barnaba altarpiece.
R. Lightbown, *Sandro Botticelli*, London, 1978, II, p. 123, under no. C15, as Botticelli's workshop.
H.P. Horne, 'Catalogue of the Works of Sandro Botticelli, and of His Disciples and Imitators...in the Public and Private Collections of Europe and America', in *Alessandro Filipepi, Commonly Called Sandro Botticelli, Painter of Florence, Appendix III*, Florence, 1987, pp. 58-59, as by an assistant of Botticelli and datable to after the San Barnaba altarpiece.
A.C. Blume, 'A Close Reading of Dante and Botticelli's San Barnaba Altarpiece,' *Arte Cristiana*, LXXXVII, no. 792, May-June 1999, p. 204, 208, note 20, as Botticelli's school.


VERGINE MADRE FIGLIA DEL TVO FIGLIO VMILE ALTA PIV CHE CRIAT

Sandro Botticelli, *Madonna and Child with a pomegranate*, Musée du Louvre, Paris.

The Madonna and child with a pomegranate is an important rediscovery and a significant addition to Botticelli's corpus. It is an early work, perhaps painted while Sandro was in the workshop of Filippo Lippi, to whom this painting was formerly attributed. *The Madonna and child with a pomegranate* presents an intriguing view into Botticelli's early career and working practice. It was clearly prized by the artist, who preserved its cartoon for re-use in at least two other pictures (see below).

The first recorded owner of this little-known work, Baron Carmichael of Skirling, was a politician and colonial administrator. Born in Edinburgh and educated at St. John's College, Cambridge, he served successive Secretaries for Scotland before becoming the Liberal M.P. for Midlothian, succeeding W.E. Gladstone, who had resigned as Prime Minister the year before. According to the memoir of Lord Carmichael's wife, née The Hon. Mary Helen Elizabeth Nugent (*Lord Carmichael of Skirling*, London, n.d. [1929], *passim*), he had formed his considerable art collection with the help of the international firm of Duveen Brothers, as well as that of Stefano Bardini, the leading art dealer in Italy at the time.

In Lord Carmichael's time the painting was regarded as a work by Fra Filippo Lippi (circa 1406-1469). It was first associated with Botticelli by Herbert Horne (*op. cit.*), the author of the best monograph ever published on Botticelli, who believed it was made in Botticelli's workshop. Andrew Blume, in his essay on Dante and the San Barnaba altarpiece (*op. cit.*), called it a Botticelli school picture. Horne proposed it was painted by an assistant of Botticelli's — "some painter who was Botticelli's disciple at that time" —and that it dated from shortly after the San Barnaba altarpiece, which is to say in the early 1480s, soon after Botticelli executed murals in the Sistine Chapel. Horne wrote that it was "reminiscent of the central group in the altar-piece formerly in S. Barnaba". But the figures in the altarpiece are couched in Botticelli's robust, mature style, which emphasizes their three-dimensional character. All they have in common is the same subject: the *Madonna Eleusa*, also known as the *Glykophilousa* iconographic type. A motif frequently repeated in Byzantine icons and in Italian art from the 14th to the 18th century, it depicts the Virgin steadying the Christ child who stands in her lap and nestles his head affectionately against her cheek.

In style the Carmichael painting is earlier than the San Barnaba altarpiece, earlier by as much as a decade. Vasari's statement that the young Botticelli was trained by Fra Filippo Lippi is born out by pictures such as the *Madonna with Two Angels* in the Kress Collection of the National Gallery of Art, which are based on his work. Lippi's influence, however, soon gave way to the impact of Verrocchio's eloquent manner, seen in Botticelli's first documented commission, the figure of *Temperance*, painted in 1470 to complete the allegorical figures created by the Pollaiuolo brothers for the Tribunale della Mercanzia. The present author has suggested (verbally, 2012) that the Carmichael *Madonna* might predate these phases of Botticelli's early development. It exhibits the loose, blousy handling of Botticelli's Corsini *Madonna* in the National Gallery of Art in Washington, a very early painting by Botticelli sometimes ascribed to the young Filippino Lippi when he worked in Botticelli's studio (*Italian Paintings of the Fifteenth Century*, edited by Miklós Boskovits and David Alan Brown, Washington, 2003, pp. 152-156).

At least two other versions of the composition exist: one in the Louvre (R.F. 1961-9; see Dominique Thiébaut in J. Habert, S. Loire, C. Scailliérez and D. Thiébaut, *musée du Louvre, Département des peintures. Catalogue des peintures italiennes du Musée du Louvre, Catalogue sommaire*, Paris, 2007, p. 22, as 'Botticelli [atelier de]' and a painting that the present author has suggested might be a work of Botticelli's youth) and a homeless picture with Colnaghi's in 1925. The version in the Louvre is almost exactly the same size and almost certainly was based on the same cartoon. To judge from photographs, the Louvre version is more elaborate than the Carmichael *Madonna*, with garlands of golden leaves hanging down on either side of the richly carved stone of the niche-like throne.

Blume says the Carmichael *Madonna* is one of three known instances of 15th-century paintings with the same quotation from Dante inscribed on them, the other two being Botticelli's San Barnaba altarpiece — the inscription appears on a riser of the steps beneath the Virgin's throne — and a painting attributed to the Master of San Miniato (a.k.a., Lorenzo di Giovanni) in the Pinacoteca at Livorno. The words, from the first line of the last canto of the *Paradiso* (XXXIII, 1), are the beginning of a long prayer addressed to the Virgin by Saint Bernard, the patron saint of the church for which Botticelli painted the altarpiece.

Everett Fahy

We are also grateful to Professor Laurence Kanter for confirming the attribution to Botticelli based on firsthand inspection.

119

GIAN GIACOMO D'ALLADIO, CALLED MACRINO D'ALBA

(Alba, active circa 1495-before 1528)

The Madonna and Child enthroned, with Saints Michael, Bernardino of Siena, Clare and Stephen, two angels holding a crown with lilies above

oil, tempera and gold on canvas, arched top, transferred from panel
86½ x 55⅜ in. (219.7 x 140.6 cm.)

$200,000–300,000

£140,000–200,000

€150,000–220,000

PROVENANCE:
Painted for the altar of San Bernardino in the church of San Francesco, Alba, in 1507, possibly for the Verri family.
Acquired by Henry Cabot Lodge while in Italy as a wedding gift to his wife, circa 1870, and brought back to Washington, and thence by descent to Mrs. Henry Cabot Lodge, Boston; Sotheby's, New York, 14 January 1988, lot 66 ($253,000).

LITERATURE:
G. Della Valle, 'Prefazione', in G. Vasari, *Vita de' più eccellenti pittori, scultori e architetti*, Siena, 1793, X, p. 9.
B. Berenson, *North Italian Painters of the Renaissance*, New York, 1907, p. 253, as signed and dated 1507.
G. Bistolfi, *Macrino d'Alba. Appunti su la vita e le opere di un pittore piemontese del secolo XV*, Turin, 1910, pp. 73-75.
S. Weber, 'Macrino d'Alba', in *Thieme-Becker Kunstlerlexikon*, XXIII, Lipsia, 1929, p. 524.
B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 320.
G.O. della Piana, *Macrino d'Alba*, Turin, 1935, p. 30.
B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 275, as dated 1507.
A.M. Brizio, *La pittura in Piemonte dall'età romanica al Cinquecento*, Turin, 1942, p. 241.
G.O. della Piana, *Macrino d'Alba*, Como, 1962, p. 39, as painted in 1504 and neither signed nor dated, and as acquired by Henry Cabot Lodge in 1880, specifically in Ferrara.
F. Viglieno Cossalino, 'Contributo a Macrino d'Alba', *Critica d'Arte'*, XII, no. 73, pp. 32-33.
B. Berenson, *Italian Pictures of the Renaissance: Central and North Italian Schools*, 1968, I, p. 236, as signed and dated 1507.
G. Romano, *Casalesi del Cinquecento: l'avvento del manerismo in una città padana*, Turin, 1970, p. 4.
A.B. di Vesme, *Schede Vesme: l'arte in Piemonte*, Turin, 1982, IV, p. 1458.
P. San Martino, 'Macrino d'Alba', in F. Zeri, ed., *La pittura in Italia: Il Quattrocento*, Milan, 1987, II, p. 648.
G. Della Valle, *Notizie degli artefici piemontesi*, G.C. Sciolla, ed., Turin, 1990, p. 48.
E. Villata, 'Le principali committenze di Macrino d'Alba', *Alba Pompeia*, XVI, no. 2, 1995, p. 48.
E. Villata, 'Per Macrino d'Alba', in G. Romano, ed., *Primitivi piemontesi nel musei di Torino*, Turin, p. 13.
E. Villata, *Macrino d'Alba*, Savigliano, Cuneo, 2000, pp. 181-183, no. 17.

This stately altarpiece was painted in 1507 for the church of San Francesco in Alba. It is Macrino's second known commission for this church: in the previous year, he painted a multi-panel altarpiece for the high altar, which is now dismantled and mostly preserved in the Galleria Sabuada in Turin. As Eduardo Villata and other scholars have shown, the theory that the present painting was commissioned for the Church of Santa Chiara, which was first proposed by Giovanni Oreste della Piana (*op. cit.*, 1935 and 1962), may be discredited as no church by that name existed in Alba until 1610 (Villata, *op. cit.*, 2000, p. 181). Likewise, there is no archival evidence to support the theory that it was commissioned by Guglielmo IX, the Marquess of Monferrato (1486-1518), despite the fact that Macrino was official painter to the Paleologo court. Giuglielmo delle Valle (*op. cit.*, 1990, note 52) was the first to correctly link the present altarpiece with the painting cited in a 1793 inventory of San Francesco ad Alba: 'Nell'anno sequent [1507] fece per la stessa Chiesa la tavola dell'altare di S. Bernardino'. The painting was also described in greater detail at the end of the 18th century by the Baron Giuseppe Vernazza, whose notes on Macrino are preserved in a manuscript in Turin that records: 'Nella stessa chiesa [San Francesco ad Alba] all'altare dei Verri conti della Bosia, al secondo altare che si trova a sinistra di chi entra, un'altra pittura con la data dell'anno 1507. Rappresenta la Vergine (*siede*) seduta sotto un trono, ed ha sulla ginocchia il bambino che dorme. Le stanno a sinistra (santa) Chiara e Stefano protomartire, a destra Bernardino da Siena, e Michele arcangelo. Anch'essa pittura di Macrino.' (Accademia delle Scienze di Torino, ms. Vernazziano 1022, *Schede e memorie per la vita del Macrino*, fasc. 2, f. IV; transcribed in Villata, *op. cit.*, 2000, p. 183.). The Verri were an ancient and prominent family in Alba, who are documented in the city as early as 1209.

For the Verri altarpiece, Macrino utilized the same cartoon that he had employed for the Madonna and Child in his altarpiece of the *Madonna and Child with Saints John the Baptist, James, Augustine and Jerome*, which was commissioned a few years earlier by Gian Giacomo San Giorgio di Biandrate for the Santuario dell'Assunta in Crea. It is possible that the Verri family knew this earlier work of 1503, and specifically requested that the artist incorporate those figures into their own painting. Macrino did not, however, copy his earlier work with absolute fidelity: the halos are different and in the present picture, the Virgin wears a veil.

It is unclear when the present altarpiece was removed from the church of San Francesco. Around 1871, it was acquired in Italy by the historian and United States Senator, Henry Cabot Lodge (1850-1924), apparently as a wedding gift for his wife, Anna "Nannie" Cabot Mills Davis (1850-1915). The painting appears in Bernard Berenson's survey (*loc. cit.*), recorded as housed in Lodge's collection in Washington.

Macrino was born in Alba, probably into the Fava branch of the Alladio family. His first signed and dated work is a triptych of 1495, now in the Museo Civico di Torino (inv. 428 part. 448/D). His early works also reflect a Lombard influence, particularly that of Ambrogio Bergognone. In 1496 he painted a *Virgin Enthroned between saints Hugh and Anselm* to complete a polyptych that had been begun by Bergognone in the Certosa of Pavia, and in that year created frescoes for the Certosa of Asti (now destroyed). For most of his career, Macrino worked as the Paleologo court painter in Casale Monferrato, where he also enjoyed the patronage of the city's most prominent and wealthy families. He died before 1528, the year he was commemorated by the Alban poet Paolo Cerrato (c. 1485-c. 1540) in *De Virginitate* (Paris, 1528).


YHS

120

TADDEO DI BARTOLO

(Siena ?1362/3–1422)

The Resurrection

tempera on gold ground panel
13½ x 13⅜ in. (34.1 x 33.7 cm.)

$200,000–300,000

£140,000–200,000

€150,000–220,000

PROVENANCE:
Cardinal Joseph Fesch (1763-1839), Palazzo Falconieri, Rome, inventory of 1841, no. 1577; (†), sale, George, Rome, 17-18 March 1845, lot 1113.
The Conti Galotti di Alessio, Pavia.
Cavaliere Ludovico Spiridon, Rome; sale, Muller and Mensing, Amsterdam, 19 June 1928, lot 11, as 'Taddeo di Bartolo' where purchased by the following.
with Jacques Goudstikker, inv. no. 2091.
Looted by the Nazi authorities, July 1940.
Anonymous sale; Hans W. Lange, Berlin, 3-4 December 1940, lot 1.
The present work is being offered for sale pursuant to a settlement agreement between the consignor and the heir of Jacques Goudstikker.
This settlement agreement resolves any dispute over ownership of the work and title will pass to the buyer.

EXHIBITED:
Amsterdam, *Catalogue des Nouvelles Acquisitions de la Collection Goudstikker*, October-November 1928, no. 3, illustrated.
Amsterdam, Stedelijk Museum, *Italienische Kunst im Nederlandsch Besitz*, 1 July-1 October 1934, no. 354.

LITERATURE:
R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, V, 1925, p. 463, as by Taddeo di Bartolo.
F.M. Perkins, in Thieme-Becker, Leipzig, 1938, XXXII, p. 365.
S. Symoniades, *Taddeo di Bartolo*, Siena, 1965, p. 223, pls. 53-54.
B. Berenson, *Italian Pictures of the Renaissance, North Italian and Central Italian Schools*, London, 1968, p. 419.
C. Lloyd, *Italian Paintings before 1600 in The Art Institute of Chicago*, Chicago, 1993, pp. 233-234, fig. 1, note 11.

Taddeo di Bartolo was among the most important Sienese masters of the late trecento and early quattrocento. His early work reveals the influence of the great artists of the preceding generation, notably Simone Martini and Pietro and Ambrogio Lorenzetti. Over the course of his career, Taddeo traveled extensively and was exposed to artistic influences in Padua, Genoa, Perugia, and Pisa. By 1399 he had resettled in Siena and, as evidenced by numerous recorded commissions in and around that city, presided over a large workshop. By the time of his death in 1422, Taddeo had been the leading painter in Siena for two decades.

The Resurrection reveals both Taddeo's refined, subtle palette and charming sense for narrative detail. Exhausted from their vigil, the four soldiers guarding Christ's tomb slump on the ground, one propping his head on his hand while another rests his head on his forearm, using his shield as a pillow. Unnoticed amidst them, Christ strides forward forcefully, his mauve tunic and banner stirred by a sudden gust of wind and highlighted by the golden rays of dawn. In his left hand he grasps an olive branch, his intense gaze sharply contrasting with the peaceful expressions of the slumbering guards.

This panel was first identified as a work by Taddeo di Bartolo in 1928, when sold from the Cavaliere Ludovico Spiridon Collection in Rome. It was purchased by the Dutch dealer Jacques Goudstikker, for whom Van Marle confirmed the attribution, describing the picture as "a production of the early years of his activity, that is to say his best period" (private communication, 14 October 1928). The attribution to Taddeo di Bartolo has been accepted by all subsequent writers.

Several scholars have attempted to identify the original altarpiece from which the present panel, surely once part of a predella, derives. It has been associated with a *Way to Calvary* formerly with Captain Robert Langton Douglas, London, and a *Crucifixion* in the Art Institute of Chicago (inv. 1933.1033), also once owned by Captain Douglas. The three panels are comparable in height, stylistic character, and punchwork, and could well have once been part of the same complex, possibly the now-lost altarpiece executed by Taddeo between 1401 and 1404 for the chapel in the Palazzo Pubblico in Siena. Although this remains hypothetical, the lavish use of gold, plethora of fine detail, and splendid palette seen in all three panels would suggest an important commission.

The first owner of the present work, Cardinal Joseph Fesch, was the half-brother of Napoleon's mother, Letizia Bonaparte. He was a voracious collector, his posthumous inventory recording some 16,000 items. Fesch accumulated an especially impressive group of early Italian paintings, most of which he purchased after settling in Rome in 1815. Part of his collection now comprises the Musée Fesch, Ajaccio.

121

JACOPO DI CIONE

(Florence 1320–1330–after 2 May 1398, before 1400)

The Madonna and Child with a Franciscan Saint commending a male donor

inscribed 'T VIRGO MARIA SIMILIS P' (upper center, on the Virgin's halo)
tempera and gold on panel
46 x 26 in. (116.8 x 66 cm.)

$250,000–350,000

£170,000–230,000

€190,000–260,000

PROVENANCE:
Ing. Arnaldo Corsi (1853-1919), Palazzo Mancini, Florence.
Acquired by the present owner in 1956.

LITERATURE:
R. Offner, 'The Mostra del Tesoro di Firenze Sacra-I', *Burlington Magazine*, LXIII, no. 365, August 1933, p. 84, note 60, as by the 'Master of the S. Nicolò Altarpiece'.
M. Meiss, *Painting in Florence and Siena after the Black Death*, Princeton, 1951, p. 42, note 119, as by a follower of the Cione brothers.
M. Boskovits, *Pittura fiorentina alla vigilia del rinascimento, 1370-1400*, Florence, 1975, p. 211, note 55, as by the 'Master of the San Niccolò Altarpiece'.
R. Offner, *A Critical and Historical Corpus of Florentine Paintings: The Fourteenth Century, Supplement: A Legacy of Attributions*, ed. by H.B.J. Maginnis, Locust Valley, New York, 1981, p. 47 (erroneously listed as in the Heinz Kisters collection), as by the 'Master of the S. Niccolò Sacristy'.
E.S. Skaug, *Punchmarks from Giotto to Fra Angelico: Attribution, Chronology, and Workshop Relationships in the Tuscan Panel Painting, with Particular Consideration to Florence, c. 1330-1430*, Oslo, 1994, I, pp. 149-150, note 84; II, n.p. (punch chart no. 6.4) (erroneously listed as in the Heinz Kisters collection), as by the 'Master of San Niccolò'.
M. Boskovits and A. Tartuferi, *Soprintendenza Speciale per il Polo Museale Fiorentino, Galleria dell'Accademia: Dipinti*, Florence and Milan, 2003, I, p. 139, under no. 24 (erroneously listed as in the Heinz Kisters collection), as by the 'Maestro dell'Altare di San Niccolò'.

Jacopo di Cione was the younger brother of Andrea di Cione, known as Orcagna (c. 1315-1368), and Nardo di Cione (c. 1320-c.1366). No signed painting by Jacopo survives. He is first recorded in 1368 as having completed the *Saint Matthew* triptych at Orsanmichele (now Florence, Uffizi, inv. 3163) begun by Andrea, who had fallen ill. Other documented works around which his oeuvre has been reconstructed are the majestic polyptych for the high altar of San Pier Maggiore, Florence of 1370-1371 (now London, National Gallery; Madrid, Thyssen-Bornemisza Museum; Milan, Galleria Edmondo Sacerdoti; Philadelphia, Philadelphia Museum of Art; Providence, Rhode Island School of Design; and Rome, Pinacoteca Vaticana) and the *Coronation of the Virgin* for the mint of Florence from 1372-1373 (Florence, Accademia, inv. 456). Jacopo appears to have collaborated with a number of artists of his generation from both Florence and Siena over the course his career, but these relationships remain to be established.

The present full-length standing Madonna is a rare trecento composition. A remarkable survival in its original engaged frame, this large panel has always been associated with the 14th-century milieu of the Cione brothers, who often depicted richly-embroidered, Persian-inspired textiles like the Madonna's robe, with its unusually vibrant pattern. Formerly, the present work was attributed to the 'Master of the San Niccolò Altarpiece', a minor Cionesque personality invented by Offner. It is possible, however, that Offner never saw the painting in person: his first mention of it in relation to the 'Master of San Niccolò' is in a footnote of his review of the 1933 Florence exhibition *Mostra del Tesoro di Firenze Sacra*, at which the picture was not displayed. Later authors seem to have simply absorbed Offner's classification; there is no evidence to suggest any of them had knowledge of the painting beyond photographic reproductions. Laurence Kanter, however, having recently examined the panel firsthand, has concluded that it is an early picture by Jacopo di Cione, probably datable to circa 1365. It thus constitutes an important addition to a period of the artist's career about which very little is understood.

In his discussion of Jacopo di Cione, Offner distinguished two distinct hands within the artist's oeuvre, creating the so-called 'Master of the Infancy of Christ' and 'Master of the Prato Annunciation', whose works are now associated respectively, with the early and late phases of Jacopo's career. Several paintings that have in the past been attributed to the 'Master of the Infancy of Christ' bear strong similarities to the present work, reinforcing both its attribution to Jacopo and early dating within his career. Salient examples are the *Madonna of Humility with two Donors, four Saints and Crucifixion* in Florence (Accademia, inv. 5887) and the *Madonna and Child with Saints and Angels* in Budapest (Szépmüvészeti Mùzeum, inv. 2540).

The first recorded owner of this painting was Arnaldo Corsi (1853-1919), a Florentine engineer, collector, and occasional dealer in paintings, who counted among his friends the Italian Renaissance art scholar Frederick Mason Perkins (1874-1955) and the formidable American collector Dan Fellows Platt (1873-1938). Corsi amassed an enormous group of pictures, which Federico Zeri described as among the most extraordinary accumulated by a private collector in the late 19th and early 20th centuries (F. Zeri in *Il Museo Nascosto: Capolavori dalla Galleria Corsi nel Museo Bardini*, exhibition catalogue, Florence, 1991, p. 11). Most of Corsi's collection was purchased by the Museo Bardini in Florence in 1939.

We are grateful to Laurence Kanter for suggesting the attribution on the basis of firsthand examination.

122

CORNEILLE DE LA HAYE, CALLED CORNEILLE DE LYON

(The Hague 1500/10-1575 Lyon)

Portrait of a gentleman, aged 23, half-length

with date '~ 1557 ~' (upper right) and inscription 'ÆTATIS ~ 23 ~' (upper left)
oil on panel
11¼ x 9 in. (28.5 x 22.8 cm.)

$30,000–50,000

£20,000–33,000

€23,000–37,000

PROVENANCE:
Mr. José Pedro Argul, and by descent to the present owner.

After the Clouets, Corneille de Lyon was the leading portraitist in mid-16th century France. The gentleman in this previously unpublished portrait wears a stylish velvet cap and fine black coat, and sports a smartly-trimmed beard. He holds his gloves in his left hand, which is cropped by the lower edge of the panel: a compositional device frequently employed by the artist, as in his *Portrait of Jacques Bertaut* of circa 1540-1545 (Louvre, Paris, inv. 3269) and the portrait of an unidentified gentleman in the Kunsthistorisches Museum, Vienna (inv. 912), which is dated 1555, just two years earlier than the date seen here (see A. Dubois de Groër, *Corneille de La Haye dit Corneille de Lyon (1500/10-1575)*, Paris, 1996, pp. 186-187, no. 87, fig. 87). A master at capturing the personalities of his sitters, Corneille here depicts the young man - aged 23 according on an old inscription - with a confident expression. Of particular note is the sensitive handling of the light, which cascades from the upper left and leaves a wry glint in the sitter's eye.

José Pedro Argul, the distinguished art connoisseur who discovered the present portrait, served as a member of the jury of the third Paris Biennial in 1963. He was awarded a gold medal by the Federal President of the Austrian Republic in 1959, and given the title of Académico Correspondiente by the Realo Academia de Bellas Artes de la Purisima Concepción, de Valladolid in 1960. In 1964, he was named an Officier de l'Ordre des Arts et des Lettres by the French ministère de la Culture, and in 1968, given the honoric title of Ufficiale by the President of the Repubblica e Capo dell'Ordine in Italy.

123

A FRANCO-FLEMISH PASTORAL MILLE-FLEURS TAPESTRY

EARLY 16TH CENTURY

Depicting a flute-player to the left, a jester to the center and a dancing figure to the right,
later green guard borders, reduced in size, re-weaving
4 ft. 10 in. (147 cm.) high, 5 ft. 11 in. (180 cm.) wide

$60,000-90,000

£40,000-60,000

€45,000-67,000

The mille-fleurs design in tapestries evolved in circa 1450 -1460, one of the first fully developed examples to survive being the Armorial Tapestry of Philip the Good of Burgundy woven in Brussels in *circa* 1466. This genre of tapestry, however, remained popular until the mid-16th century. The wide variations in quality, the relatively short period in which they were produced and the number of pieces known indicate that numerous workshops made this type of tapestries. The vast majority of these *ateliers* are believed to have been in the Southern Netherlands.

124

PSEUDO-PIER FRANCESCO FIORENTINO

(active second half of the 15th century)

The Madonna and Child with Saint John the Baptist and an angel

dated '-AN-MCCCCLXXXVI-' (upper right)
tempera and gold on panel
33¼ x 21½ (84.4 x 54.6 cm.), in the original engaged frame

$80,000-120,000

£54,000-80,000

€60,000-90,000

This composition relates to the central panel of an altarpiece that Giovanni di Cosimo de' Medici commissioned from Fra Filippo Lippi as a gift for King Alfonso of Naples around 1456. It was completed by 1458 and sent to Naples, where it was received with great satisfaction (see J. Ruda, *Fra Filippo Lippi*, London, 1993, pp. 194-199 and 442-444). The wings of Lippi's triptych, representing *Saint Anthony Abbot* and *Saint Michael*, are preserved in the Cleveland Museum of Art, while the central panel is lost and known only through a drawing by Lippi from 1457 (Archivio di Stato, Florence; ibid., p. 39, pl. 15) and various copies, several of which were painted by the Pseudo-Pier Francesco Fiorentino. The present panel most closely corresponds to an anonymous drawing in the British Museum, London (no. 1860-6-16-4; see ibid., p. 444, pl. 297) that is derived from Lippi's composition, in which the kneeling Virgin similarly appears before a wooden stable.

In 1932, Bernard Berenson identified a core group of paintings that had previously been given to Pier Francesco Fiorentino, a follower of Benozzo Gozzoli and Neri di Bicci, arguing that they were in fact painted by an as yet unidentified artist whom he named the Pseudo-Pier Francesco Fiorentino (*Italian Pictures of the Renaissance. Florentine School*, London, 1963, I, p. 171). Subsequent scholarship has distanced this anonymous artist from the oeuvre of Pier Francesco Fiorentino, clarifying that his works owe a great deal more to Pesellino and Fra Filippo Lippi's paintings from the 1450s, as the present example demonstrates. Noting the strong ties to these two artists, Federico Zeri argued that the works of the Pseudo-Pier Francesco Fiorentino were actually produced by a successful and prolific workshop, which he christened the 'Lippi-Pesellino Imitators' (F. Zeri, *Italian Paintings in the Walters Art Gallery*, Balitmore, 1976, I, pp. 80-85). The skilled and deliberate tooling of the gilded halos in the present example is highly characteristic of the works produced by Pseudo-Pier Francesco Fiorentino. Notably, the engaged frame appears to be original to the painting, as is the faux-marble pattern on the reverse of the panel.


Pier Francesco Fiorentino

125

GIOVANNI ANTONIO SOGLIANI

(Florence 1492–1544)

The Madonna and Child before a landscape

oil, tempera and gold on marouflaged panel
31½ x 21⅝ in. (80 x 55 cm.)

$80,000–120,000

£54,000–80,000

€60,000–90,000

PROVENANCE:
The Earl of Wemyss and March, Gosford House and Aberlady, Edinburgh, Scotland.
with Wildenstein, New York, 1968, as 'Lorenzo di Credi'.
Anonymous sale; Christie's, New York, 13 January 1995, lot 81, where acquired by the present owner.

EXHIBITED:
London, Royal Academy of Art, *Exhibitions of Works by the Old Masters*, 1886, no. 190, as 'Lorenzo di Credi' (on loan from the Earl of Wemyss).

LITERATURE:
C. Phillips, 'Correspondance d'Angleterre', *Gazette des Beaux-Arts*, February 1886, p. 161, as 'Lorenzo di Credi'.
A. Graves, *A Century of Loan Exhibitions, 1813-1912*, 1913, I, p. 230, as 'Lorenzo di Credi'.
R. van Marle, *The Development of the Italian Schools of Painting*, 1931, XIII, p. 317, as 'School of Lorenzo di Credi'.
G. Dalli Regoli, *Lorenzo di Credi*, 1966, p. 203, as an untraced work listed by Van Marle.

This tender *Madonna and Child* is a characteristic work of Giovanni Antonio Sogliani, one of Lorenzo di Credi's closest followers. Though he remained close to his master until Lorenzo's death in 1531, Sogliani had an independent workshop from 1515. He worked primarily in Florence, receiving important commissions for the churches and religious communities of that city, but also executed altarpieces at Santa Maria delle Grazie in Anghiari and in the Pisa Cathedral, where he completed Andrea del Sarto's *Virgin and Child with Saints* (in situ). According to Vasari, Sogliani was later influenced by Fra Bartolommeo and Mariotto Albertinelli, an assessment that is confirmed by paintings such as his *Allegory of the Immaculate Conception* in the Accademia, Florence (inv. 1890 n. 3203).

The present painting was long attributed to Lorenzo di Credi, under whose name it was exhibited as early as 1886 at the Royal Academy of Art, London. Claude Phillips, the English correspondent for the *Gazette des Beaux-Arts* at the time and later the first Keeper of the Wallace Collection, noted the painting's high level of finish and pristine state of conservation, observing that it was among Lorenzo di Credi's best works (C. Phillips, *loc. cit.*). Bernard Berenson also assigned the present lot to Lorenzo, and it was not until 1995 that Everett Fahy rightly recognized it as a fine work by Sogliani, suggesting it was probably made in the early part of the artist's career when he was working most closely with his teacher, circa 1510–1515.

This dating is supported by the close similarities between the present work and a number of Madonna and Child pictures by Lorenzo di Credi, such as those at the Musée Fesch, Ajaccio (inv. M.F.A. 852.I.703), the Musée de la Ville, Strasbourg (inv. 272), and the Ashmolean Museum, Oxford (inv. WA1850.4). The present picture diverges slightly from this prototype of these paintings, though, particularly in the sensitive motif of the Christ child clutching the Virgin's proper left hand, and in the way that his swaddling clothes fall over her right hand. These delicate passages recur in a work by Sogliani now in the Galleria Capitolina, Rome (inv. 10), as well as in two works given to the workshop of Lorenzo di Credi, now at the Lowe Museum of Art, Coral Gables (inv. 61.19) and the Galleria dell'Accademia Carrara, Bergamo (inv. 936–1891). These versions may record a lost design by Lorenzo di Credi, or might reflect Sogliani's own design, which was copied by artists in his circle.

When exhibited at the Royal Academy in 1886, the present work belonged to the Earl of Wemyss and March, whose chief seat from the 18th century was at Gosford House in East Lothian, Scotland. By this time the collection at Gosford House was growing into what would become one of the finest private collections of paintings in Scotland, including pictures by Botticelli, Rubens, and Murillo, as well as a splendid series of family portraits by Raeburn, Ramsey, Kneller, Reynolds, and Romney. A number of the masterpieces that constitute the core of the European paintings collection at the National Gallery of Scotland, Edinburgh, come from the Wemyss collection, including Botticelli's *Virgin Adoring the Sleeping Christ Child* (inv. NG 2709).

We are grateful to Everett Fahy for confirming his earlier attribution to Sogliani and for reiterating his opinion regarding the dating of the present picture based on firsthand examination.

Property from
a distinguished private collection
Lots 126–129

It is a rarity today to encounter the breadth of sophistication of taste as is found in this distinctive collection of antiquities and Old Master paintings, which Christie's will offer in two important sales– December 2012 and January 2013. The collection focuses on fifteenth and sixteenth century painting of the Italian Renaissance. The artists of the Renaissance looked to the world of Antiquity for inspiration and this collection reflects that important connection. For example, the collection includes a magnificent bust of the emperor Marcus Aurelius, a man himself celebrated for his enlightenment, an extraordinary early tondo by Fra Bartolommeo and a magnificent portrait by Scipione Pulzone of Jacopo Boncompagni, a member of the Ludovisi family and a name closely connected to one of the great collections of antiquities formed in the Renaissance. The superb group of works reflects the passion and intelligence of true connoisseurs, ranging from Ancient Egyptian canopic jars, painted Attic amphorae to a masterpiece by a less-well known sixteenth-century master such as Pulzone, and iconic works such as the bust of Marcus Aurelius and the Madonna and Child by Fra Bartolommeo.

126

THE MASTER OF THE ANTWERP ADORATION

(active Antwerp, c. 1505-1530)

A triptych: The Adoration of the Magi

oil on panel, shaped top
central panel: 42½ x 30 in. (108 x 76.2 cm.); wings: 41½ x 13¼ in. (105.5 x 33.7 cm.)

$500,000–800,000

£340,000–530,000

€380,000–600,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 6 July 1983, lot 2, as by 'The Master of the von Groote Adoration.'
with Danny Katz, London, 1991.

LITERATURE:
L. Collobi Ragghianti, *Dipinti Fiamminghi in Italia, 1420-1570*, Bologna, 1990, pp. 191-192, fig. 192, no discussion in text.

The main focus of this lavish triptych is the silent conversation between the Christ child and the oldest Magus, Melchior, who offers the Savior his gift of fragrant myrrh. As suggested by his distinctive features, the figure of Melchior may be a disguised portrait of the triptych's original owner. By assuming the role of a biblical figure, the patron could experience a deeper engagement with the story depicted. In addition, such a portrait would identify the sitter as a prosperous citizen of the cosmopolitan city of Antwerp, a leader in the trade and production of the luxurious cloths and gold vessels so carefully depicted here.

At the end of the 15th century, the port of Bruges silted up, leading to the transfer of her foreign banking houses to Antwerp, which soon emerged as Europe's preeminent financial capital. Merchants and financers from all over Europe, Africa and the East flocked there to capitalize on the commerce of costly spices, metalwork, finished cloth and other luxurious goods. Bustling with exotic foreigners, valuable wares and other wonders, Antwerp offered a fertile ground for artists in search of inspiration and a lucrative market for their creations.

By the early 16th century, Antwerp had a distinctive native artistic tradition, led by the triumvirate of Quentin Metsys, Joos van Cleve and the Master of Frankfurt, all of the generation born in the 1460s and 1470s. These masters were joined by artists from other Netherlandish centers, attracted to Antwerp by its more liberal and meritocratic guild policies. It was Metsys and his contemporaries who first achieved world renown for the art of Antwerp, setting the stage for the Antwerp Mannerists in the next generation.

Antwerp Mannerism, of which this triptych is a splendid and well-preserved example, combines traditional Flemish naturalism with exuberant decorative details — especially in the form of exotic costumes — and capricious architectural inventions, often Italianate in accent. As revealed in this composition, the commitment to capturing realistic details is allied with a heightened interest in movement, here conveyed by active poses and lively drapery like the bearded Caspar's billowing cape. The high degree of finish with which the faces are painted would have been recognized as hallmarks of quality, reflecting the exacting standards of the highly competitive Antwerp art market.

Although formerly attributed to the Master of the van Groote Adoration, the present work was identified by Dr. Peter van den Brink, on the basis of photographs, as being by the hand of the so-called Master of the Antwerp Adoration. He has noted in particular the resemblance of the elder of the three Kings to that in the Master's name-piece, the Adoration triptych in the Koninklijk Museum voor Schone Kunsten, Antwerp (see P. van den Brink et al., *ExtravagAnt! A Forgotten Chapter of Antwerp Painting 1500-1530*, Antwerp and Maastricht, 2005, cat. no. 68). The present triptych escaped the attention of Max J. Friedländer, who laid the groundwork for the study of early 16th-century Antwerp painting with his seminal article 'Die Antwerpner Manieristen von 1520' (*Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1915, pp. 65-91), in which he identified five anonymous artists who whould become central to our understanding of painting in 16th-century Antwerp. The Master of the Antwerp Adoration was among these artists, a group that Friedländer later expanded to include nine personalities. (M. Friedländer, *Early Netherlandish Painting*, Leyden and Brussels, XI, 1974, *The Antwerp Mannerists. Adriaen Ysenbrandt*).

The Adoration of the Magi is the single most popular subject for triptychs produced in Antwerp in the period 1505-30 (see P. van den Brink, *op. cit.*, p. 212). The popularity of the subject must have had a special significance, and Dan Ewing has convincingly argued that the Three Magi — travelers bearing luxurious gifts from distant lands — held a deep resonance for the prosperous merchant traders of Antwerp, the mainstay of its economic ascendancy and perhaps the most important group of art patrons in the city (see D. Ewing, 'An Antwerp Triptych': Three Examples of the Artistic and Economic Impact of the Early Antwerp Art Market', in *Antwerp: Artworks and Audiences*, Northampton, 1994; and D. Ewing, 'Magi and Merchants: Civic Iconography and Local Culture in Antwerp Adorations, 1505-1609', Mobile, 2002). Amongst other evidence Ewing brings forward is the striking fact that the traditional names of the Three Magi - Balthasar, Casper and Melchior - occurred frequently in Antwerp merchant families, giving the Magi the status of patron saints.

Mistakenly illustrated in a 1990 publication on Flemish paintings in Italy, the present triptych is not to be confused with the *Adoration* given to a 'Collaboratore di Pieter Coeck van Aelst' in the Galleria Regionale di Sicilia, Palermo (inv. 71 or 72; L. Collobi Ragghianti, *op. cit.*, no. 376 and under no. 382; Delogu, 1977, p. 46; Marlier, 1969, p. 157). This confusion arose partly from the popularity of the Adoration as a subject, and the resultant number and variety of Adoration triptychs that are to be found in European museums. It is to be noted, however, that relatively few are of such high quality as the present, superlative example of the type.

127

GIOVANNI DI SER GIOVANNI GUIDO, CALLED LO SCHEGGIA

(San Giovanni Valdarno 1406–1486 Florence)

The Triumph of Alexander the Great: a cassone front

inscribed 'SPQR' (in several places)
tempera, gold and silver on panel
18⅞ x 62 in. (47.9 x 157.4 cm.)

$700,000–1,000,000

£470,000–670,000

€530,000–750,000

PROVENANCE:
Philip A. de László, M.V.O. by 1929; Sotheby's, London, 15 June 1938, lot 120, as 'Florentine school, circa 1450', lot 119 (purchased by Berry).
Baron Cassel van Doorn; sale, Filching Manor, 1954 (purchased by Spink).
with Spink and Son, Ltd., London.
Mr. and Mrs. Geoffrey Merton Collection, London, by 1974.
Anonymous sale; Christie's, London, 5 July 1985, lot 67, as 'The Brucianesi Master'.
with Colnaghi's, New York, from whom acquired by the present owner.

EXHIBITED:
London, Burlington Fine Arts Club, 1929-1930, no. 73.
New York, Colnaghi's, *Gothic to Renaissance: European Painting 1300-1600*, 1988, no. 10, as 'Bernardo di Stefano Rosselli'.
Santa Barbara, California, Santa Barbara Museum of Art, *Three Centuries of Old Masters*, 13 May-24 September, 1989, as 'Bernardo di Stefano Rosselli'.

LITERATURE:
E. Callmann, *Apollonio di Giovanni*, 1974, pp. 73-74, no. 53, pls. 211 and 299, 'a comporatively late work...from Apollonio's shop or by an artist familiar with its idiom'.
E. Callmann, 'Botticelli's 'Life of Saint Zenobius', *The Art Bulletin*, LXVI, September 1984, p. 493, fig. 5 (detail), as 'Workshop of Apollonio di Giovanni'.

Fig. 1, Piero del Massaio, *View of Rome*, mid-15th century, Paris, Bibliothèque Nationale.

This panel and its former companion depicting *The Battle of Issus and Alexander with the Family of Darius* (sold, Christie's, London, 5 July 1985, lot 68) first came to light in 1929 when they were exhibited in London at the Burlington Fine Arts Club. In 1985 Everett Fahy attributed the panels to the anonymous 'Brucianesi Master', an artist to whom he had assigned a consistent body of work. In 1988, Mr. Fahy identified the 'Brucianesi Master' as Bernardo di Stefano Rosselli (1450-1526). Having recently re-evaluated the present *cassone* panel firsthand, Mr. Fahy believes that it is rather by Giovanni di ser Giovanni Guido, known as Scheggia. Unlike his older brother Masaccio (1401-1428), Scheggia enjoyed a long and prosperous career, specializing in the production of *cassoni* (marriage chests), *deschi da parto* (birth trays), and designs for *intarsie*.

In Renaissance Italy, *cassoni* functioned as containers for clothes and objects of value and, by virtue of the images painted on them, also served a decorative and commemorative function in the domestic spaces in which they were installed. These opulent chests were often commissioned in pairs to celebrate the matrimonial union of powerful families. As was usually the case, a number of fanciful coats-of-arms are depicted on the present panel. However, one included here may provide a clue to the panel's origins: the side of the victor's car bears a distinctive black and silver shield which may be that of the Capponi, one of Florence's wealthiest and most illustrious families.

Because of the subject of its pendant, the triumphal procession depicted here can be identified as that of Alexander the Great, who defeated Darius III of Persia at the Battle of Issus in 333 B.C. The victor rides forward proudly, preceded by the spoils of war - gleaming armor and objects of gold - as well as prisoners shown bound and crouching in the cage in front of the triumphal car. The beggar sitting on the victor's car is a reminder of the changing turns of Fortune. Similar panels, bearing emblems of the Medici and Rucellai families, are preserved in the Musée des Arts Decoratifs, Paris. Whatever their exact subjects, works like these reflect 15th-century Florentine fascination with its own mythical Roman ancestry.

An interesting and often overlooked element of these *cassone* panels is their topographical aspect. The representations of biblical and ancient history they contain often take place among identifiable buildings of contemporary Florence or imaginative reconstructions of Antique Rome: for example, in *The Story of Esther* by Apollonio di Giovanni in the Metropolitan Museum, New York (inv. 18.117.2), knights and ladies are set before a backdrop which includes the Palazzo Rucellai, the Duomo, and the Loggia della Signoria. The present panel is no exception: Florence is seen in the distance as if from Fiesole, its skyline dominated by Brunelleschi's dome and the tower of the Palazzo Vecchio, while the procession moves rightward across the foreground towards the gates of Rome. Though abbreviated and compressed, the Campidoglio, Colosseum, and Pyramid of Caius Cestius can be recognized, oriented in the medieval manner from a northerly position. This indicates that the artist was familiar with contemporary maps of Rome based on traditional Mirabilia sources, such as those of his fellow Florentine, Piero del Massaio (fig. 1).

Philip de László, who owned this painting in the early 20th century, was a Hungarian painter known for his portraits of royal and aristocratic subjects. Born Laub Fülöp Elek, he was ennobled in 1912 by King Franz Joseph of Hungary (1830-1916), and given the surname "László de Lombos". It was under this name that he lent the present work to the Burlington Fine Arts Exhibition in 1929.

128

BACCIO DELLA PORTA, CALLED FRA BARTOLOMMEO

(Florence 1472–1517)

The Madonna and Child

oil on panel, a tondo in its original frame
25½ in. (64.7 cm.) diameter

$10,000,000–15,000,000

£6,700,000–10,000,000

€7,500,000–11,000,000

PROVENANCE:
(Possibly) Francesco Vettori, Florence.
Igliori family, from whom purchased by the following.
with Harari & Johns, Ltd., London, from whom acquired by the present owner.

LITERATURE:
C. Fischer, "Fra Bartolommeo and Donatello - a 'New' Tondo", in M. Cämmerer, ed., *Kunst des Cinquecento in der Toskana*, Munich, 1992, pp. 9-20.
F. Sabatelli, ed., *La Cornice italiana dal rinascimento al neoclasso*, Milan, 1992, pp. 42, 64 n. 104, fig. 46.
C. G. von Teuffel, 'Review: *Kunst des Cinquecento in der Toskana*', *Burlington Magazine*, CXXXVI, January 1994, no. 1090, p. 32.

Fig. 1, Italian School, 16th Century, *Savonarola Being Burnt at the Stake, Piazza della Signoria, Florence* / Museo di San Marco dell'Angelico, Florence, Italy / Alinari / The Bridgeman Art Library.

Fig. 2, Donatello, *Madonna of the Clouds*, Museum of Fine Arts, Boston.

The artist known to posterity as Fra Bartolommeo was born and baptized in Florence on 28 March 1472. His father, a muleteer and carter, moved the family to a house outside the Porta San Pier Gattolini just a few years later, and the young boy soon became known as 'Baccio' (an informal and affectionate Tuscan diminutive for Bartolommeo) 'della Porta'. He went by this name until 1500 when he entered the convent of San Domenico di Prato and took the vows of the Dominican Order, after which he was called 'Fra Bartolommeo' in reference to his status as a member of the Dominican brotherhood.

Baccio probably began his apprenticeship in the workshop of the Florentine artist Cosimo Rosselli soon after 1482, when Rosselli returned to Florence after working in Rome on the Sistine Chapel; by 1485, Baccio was a well-established member of the workshop. He developed a close friendship with the painter Mariotto Albertinelli, and after leaving Rosselli's studio around 1491 established a joint workshop with Albertinelli, probably around 1493. In the years that followed, the two drifted apart for a time - while Albertinelli entered the service of the Medici, Baccio became an ardent follower of Savonarola, the fiery Dominican preacher who gained prominence for his blistering sermons condemning the moral decay of the Church. In 1494, as support for Savonarola grew, the Medici fled Florence and Albertinelli, recognizing the force of the political tide, renewed his old friendship with Baccio, collaborating extensively with him thereafter.

In 1497, Savonarola orchestrated the now-infamous Bonfires of the Vanities, the largest of which took place on 7 February. Baccio, along with other well-known artists, participated in this public event - going so far as to throw his own works onto the fire. Given his intense religious fervor, Baccio must have experienced emotional turmoil when the tide subsequently turned against Savonarola in 1498, and the controversial preacher was excommunicated, tortured, and finally burned at the stake (fig. 1). This event may have been the catalyst for Baccio's decision to become a formal member of the Dominican Order, whose vows he took in 1500. So strong was his commitment to Savonarola's teachings that he even gave up painting at this time, not to resume until 1504, and thereafter only selectively.

Brought to light in 1992 by Chris Fischer, the present tondo-shaped picture represents an important addition to the artist's oeuvre. Noting its exceptionally fine state of preservation, Fischer dates the panel to the mid-1490s, comparing the

morphology of the figures, the handling of the drapery, the "highly luminous quality" of the paint, the "strong glistering impasto", and the atmospheric landscape to early works by Baccio. He notes in particular the similarities to the *Annunciation* in the Volterra cathedral, the artist's earliest dated work, and also compares the rocks in the present picture to those in three early drawings - two in the Louvre (inv. R.F. 5565 and inv. R.F. 5567) and another that sold at Sotheby's in London on 20 November 1957. Fischer further observes that the waterfall in the present painting reappears in Baccio's *Saint Jerome in the Wilderness*, another picture datable to the 1490s (C. Fischer, *op. cit.*, p. 12). Autograph works from Fra Bartolommeo's early period are rare. According to Vasari, images of the Madonna and Child made up the bulk of Baccio's livelihood at this time, so our picture constitutes an important piece of evidence from a period in the artist's life about which we know comparatively little.

In this context, the iconography of the tondo is especially interesting. The motif of the child climbing up to receive a kiss from his mother originates in a Byzantine Madonna-type called the *Glykophilousa*, of which there was an example in Santa Maria al Marocco, Tavernelle (now lost) which became the prototype for numerous works by artists in the circles of Jacopo della Quercia, Nanni di Bartolo, Lorenzo Ghiberti, and others (C. Fischer, *op. cit.*, p. 12). Here, the imagery is conceived in especially tender terms - the child grasps his mother's veil eagerly, scrambling upwards to be caressed, his right arm curled against her breast and his little toes spread apart, emphasizing the energy of his activity. His mother, leaning towards the child and cradling his head in her hand, uses her gauzy veil to cover the back of his head and pull him closer. She supports his body protectively with her other hand, and her barely-separated lips emphasize the kiss she is about to bestow.

Such maternal tenderness is captured in the contemporary reliefs of Desiderio da Settignano and, especially, Donatello, whose influence on Baccio's work is apparent here (fig. 2). As Christa Gardner von Teuffel notes, "[t]he debt to Donatello is manifest, but here is given a Michelangelesque concentration" (*loc. cit.*). The shallow carved reliefs of Desiderio and Donatello often showed figures in profile, a motif adopted by Fra Bartolommeo as well as other High Renaissance artists like Michelangelo and Raphael in order to give steadiness and simplicity to the composition. This effect is underscored by the lack of iconographical details such as the goldfinch and the scroll, so often present in contemporary Tuscan depictions of the Madonna and Child. Furthermore, Savonarola preached that holy images "should be of the utmost simplicity" and should inspire devotion and meditation in their viewers (C. Fischer, *op. cit.*, p. 18). The choice to render the figures in profile here thus not only steadies and simplifies the composition but also elevates the Madonna and Child to a sacred realm.

The decision to place a parapet behind the figural group instead of in front (as was the case in most devotional images of the period), serves to push the Madonna and Child to the front of the picture plane, so that they immediately confront the worshipper. At the same time, this arrangement sets the figures apart in an elevated realm of their own, isolated from the natural landscape behind, whose atmospheric detail and spatial qualities are so beautifully rendered. In such a position the figures occupy a sacred space that can be revered, but not accessed, by ordinary human beings. Savonarola had attacked contemporary artists for depicting the Madonna uncovered "*come meretrice*", and in this image the artist has added the ephemeral, gauzy veil to emphasize her purity and holiness (C. Fischer, *op. cit.*, p. 19).

Fig. 3, Sandro Botticelli, *Madonna with Child and Three Angels*, c.1493 / Biblioteca Ambrosiana, Milan, Italy / The Bridgeman Art Library.

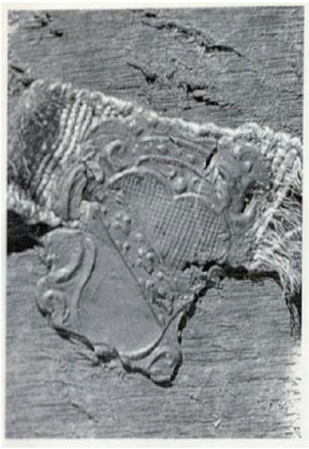


Fig. 4, Seal formerly on the *verso* of the panel with the Vettori family crest.

This message is further underscored by the circular form of the tondo itself. In its allusion to the halo, the traditional Christian symbol of holiness, the circle represents sanctity, power, and salvation. Such connotations have even deeper roots in the ancient world. The Greeks idealized the circle as the most perfect geometrical form, regarding it as a symbol of divinity and eternity. In ancient Rome, round portraits on shields and coins symbolized the apotheosis, or ascent to heaven, of the sitter. In Renaissance Italy, the circular format came to be associated with the cycle of birth, death, and resurrection at the center of the Christian faith. Painted tondi were mainly produced in Florence, where they emerged in the early 15th century and remained popular until around 1520, when the advent of Mannerism brought about a shift in artistic tastes. The format probably originated with *deschi da parto*, or birth trays, which were given as gifts to mothers after the birth of a child. Painted tondi were made in especially large numbers in the workshop of Sandro Botticelli (fig. 3), which surely in part reflects Botticelli's adherence to Savonarola's teachings. The holy connotations of the circumscribed Madonna and Child would have been especially important to an artist working in this context: as Roberta Olson has aptly noted, "[t]ondi, intended for the private or semi-public sphere and having a spiritual content that descends from the traditional icon, may have avoided Savonarola's charges about the lack of spirituality in art" (R. Olson, *The Florentine Tondo*, New York, 2000, p. 227).

Essential to the present tondo is its frame, which Dr. Monika Cämmerer has determined to be original to the picture (C. Fischer, *op. cit.*, p. 19, n. 48). In and of itself, this is a remarkable survival, but it also sheds further light on the intended message of the work. The frame's unusually large width seems to have been calculated in proportion to the painting, helping to lock the image in space and focus the viewer's experience. Its design - which Franco Sabatelli has also related to that of the framing element of Donatello's bronze *Chellini Madonna* (now in the Victoria & Albert Museum, London, inv. A.1-1976; F. Sabatelli, *loc. cit.*) - has parallels in contemporary architecture, such as the work of Benedetto da Maiano, who recommended Baccio to Cosimo Rosselli, and whose door of the Sala dell'Udienza, executed with his brother Giuliano between 1476 and 1480, epitomizes this simplified architectural ideal. The work of Il Cronaca, a favorite of Savonarola, could also have been an influence - indeed Il Cronaca surely met Baccio in 1497 when he too burned his own work at the preacher's destructive bonfires. As Fischer notes, together the "design of the painting and its frame seem to reflect the prevailing ideas of Fra Bartolommeo's spiritual model" (*op. cit.*, p. 19). Von Teuffel has also observed that, in its original frame, the "artist's concept" is "complete," and "provides an instructive contrast to the fragmentation of so many [of his] altarpieces" (*loc. cit.*)

Later in the 1490s, Baccio came under the influence of Leonardo da Vinci, who had worked in Florence before his departure for Milan in 1482. The present tondo presages Baccio's later work, which came to incorporate a deep understanding of Leonardo's techniques for creating tonal unity and for modeling figures with exceptionally subtle gradations of light and shadow. This ability eventually made him the most important exponent of the Leonardesque idiom in Florence. After a later trip to Venice, Fra Bartolommeo (as he was then known) combined this sensibility with the bright and shimmering coloristic effects embraced by the artists from that city, and became a profound influence on Andrea del Sarto, Beccafumi, and Rosso Fiorentino, to name a few.

The early provenance of the tondo has yet to be established. Von Teuffel, calling the work "a compelling devotional image for a secular setting," has suggested that it might have been "executed for the open market" (*loc. cit.*). A 19th- or 20th- century lacquer seal recently identified on the back of the panel (fig. 4) included a crest that has been associated with the Florentine Vettori family, whose 15th-century members all played important roles in the Florentine political scene of the 1490s. It is not impossible that the tondo was commissioned for them (C. Fischer, *op. cit.*, p. 12).

We are grateful to Chris Fischer for his assistance in preparing this entry (private communication, 12 November 2012).

129

SCIPIONE PULZONE, CALLED IL GAETANO

(Gaeta 1544-1598)

Portrait of Jacopo Boncompagni, three-quarter length, in armor

signed, dated and inscribed 'Scipio. Caietano faciebat. 1574/Ill^{m} ^{o}. et. Ecc.s^{m} ^{o} Sor Jaco.'
(lower center, on the paper)
oil on canvas
48 x 39⅛ in. (121.9 x 99.3 cm.)

$1,500,000–2,500,000

£1,000,000–1,700,000

€1,200,000–1,900,000

PROVENANCE:
(Possibly) Patrizi family, Florence (according to the 1910 sale catalogue of the James Henry Smith collection, see below).
with Haskard & Son, Florence, where acquired, 30 June 1898, by Agnew.
with Agnew's, London, where acquired, 4 July 1899, by
William Collins Whitney, New York; (†), 1904, from whom acquired by
James Henry Smith, New York; (†), American Art Association, New York, 18-22 January 1910, lot 197.
Private collection, Mexico, by 1987, whence acquired by the following
with Richard L. Feigen & Co., New York.
with Hazlitt Gooden & Fox, London, from whom acquired circa 1989 by the family of the present owner.

EXHIBITED:
London, Thos. Agnew & Sons, *Twenty Selected Pictures by Italian Masters on Exhibition at the Galleries of Thos. Agnew & Sons*, June-July, 1899, no. 9, 'Nobleman in richly damascened Armour. Signed and dated 1574'.
The Metropolitan Museum of Art, New York, June 1989 - June 1994, on loan.
Ottawa, National Gallery of Canada, *From Raphael to Carracci. The Art of Papal Rome*, 29 May - 7 September 2009, no. 97.

LITERATURE:
A. Venturi, *Storia dell'Arte italiana IX. La Pittura del Cinquecento VII*, Milan, 1934, p. 780, note 1.
A. Vannugli, 'Giacomo Boncompagni duca di Sora e il suo ritratto dipinto da Scipione Pulzone,' *Prospettiva*, LXI, January 1991, pp. 54-66.
Z. Wazbinski, *Il Cardinale Francesco Maria Del Monte (1549-1626)*, Florence, 1994, II, pp. 524, 525, fig. 19.
P. Leone De Castris, 'Le Cardinal Granvelle et Scipione Pulzone,' in *Les Granvelle et l'Italie au XVI siècle: Le mécénat d'une famille: actes du colloque international organisé par la Section d'italien de l'Université de Franche-Comté, Besançon, 2-4 October, 1992*, Besançon, 1996, p. 183, fig. 3.
A. Dern, *Scipione Pulzone (ca. 1546-1598)*, Weimar, 2003, pp. 31-32, 110-111; fig. 20.
J.-A. Godoy et al., *Parures Triomphales. Le maniérisme dans l'art de l'armure italienne*, exhibition catalogue, Geneva, Musée Rath, 2003, pp. 19, 478, under no. 74; p. 18, fig. XIV (entry by J.-A. Godoy).
M. Scalini, 'Parures Triomphales. Le maniérisme dans l'art de l'larmure italienne,' exhibition review in *Kunstchronik*, LVI, 6, June 2003, pp. 271-272.

Fig. 1, Portions of a Parade Armor, c. 1575, The Metropolitan Museum of Art, New York.

Signed and dated in 1574, this superb picture of a nobleman attired in richly decorated parade armor is among the finest portraits painted by Scipione Pulzone, the most celebrated portraitist of his generation in Italy. His portrait style was influenced by that of Raphael, and was informed as well by the international style of portraiture emanating from the Hapsburg court, in particular as elaborated by the Fleming Antonis Mor (circa 1517-1577), who had visited Rome in the early 1550s. Pulzone was also inspired by Titian in his use of a rich, vibrant palette and in the trenchant psychological characterization of his sitters.

Pulzone's ability to create a lifelike sense of his sitters' presence and extraordinary skill in recording the textures and minute details of their costumes made him the most sought-after portraitist in Rome. Writing in 1584, Raffaello Borghini declared Pulzone 'very excellent in painting portraits [which] seem to be alive' ('che paiono vivi'). Thus, Borghini observes, his portraits were sought after by the 'most important gentlemen of Rome and all of the beautiful women' ('Signori principali di Roma, e tutte le belle donne'). (R. Borghini, *Il riposo*, Florence, 1584, p. 578). Though Pulzone worked primarily in Rome, his fame as a portraitist spread throughout Italy, and he was summoned in this capacity to the Aragonese court in Naples in 1584 and later to the Medici court in Florence. His sitters were among the most wealthy and eminent individuals of the time, and included Popes Pius V and Gregory XIII, Cardinals Antoine Perrenot de Granvelle and Alessandro Farnese, Ferdinando I de' Medici, Grand Duke of Tuscany, and Marie de' Medici, Queen of France.

In the present portrait, the sitter is shown three-quarter-length, dressed in magnificent ceremonial armor of the latest fashion. Above the gorget, a ruffle of delicate white lace sets off the sitter's elegant features; his voluminous trunk-hose are of satin embroidered with gold. His gauntlet and helmet are arranged on a red velvet-covered table at lower left, which is balanced at upper right by a gold-trimmed and tasseled blue velvet drape, an illusionistic device which alludes to the Renaissance custom of covering paintings with curtains. He holds a cylindrical document case in his left hand, and in his right, a letter. The inscription at the top of the letter, which signifies 'Most illustrious and Excellent Signor Jacopo,' identifies the sitter as Jacopo (or Giacomo) Boncompagni, the natural son of Pope Gregory XIII and future Duke of Sora, Aquino, and Marquess of Vignola.

Jacopo was born in Bologna in 1548 to Ugo Boncompagni (then a simple cleric) and his mistress, Maddalena Fulchini. Far from denying his paternity, Ugo legitimized Jacopo the year he was born, and throughout his pontificate (1572-1585) would advance his son's social, political, and financial interests with surprising openness in post-Tridentine Rome. Such ambitions are reflected in Jacopo Zucchi's altarpiece, *The Mass of Saint Gregory the Great*, painted in 1575 for the church of the Santissima Trinità dei Pellegrini, Rome, in which Jacopo's likeness appears among the congregants surrounding the celebrating Pope, who bears the features of his father. Several years earlier, the newly-elected Pope had appointed his son keeper of the Castel Sant'Angelo and captain general of the pontifical troops, sending him in 1573 to Ancona to fortify the coastal areas against the Ottoman threat, and in the following year to Ferrara to greet Henri de Valois, soon to be crowned Henri III, King of France.

Around this time, King Philip II of Spain, an ally of Pope Gregory, named Jacopo commander-in-chief of the Spanish armies in Lombardy and Piedmont, and soon thereafter, Knight of Calatrava and the order's Grand Chancellor. In 1576, Gregory arranged for his son an advantageous marriage to the beautiful Costanza Sforza, daughter of the Count of Santa Fiora; the ceremony was attended by the entire College of Cardinals. Subsequently Gregory financed Jacopo's acquisition of the fiefdoms of Vignola, the Duchy of Sora, and the Duchy of Aquino and Arpino, thus making him vastly wealthy. After his father's death in 1585, Jacopo left the pontifical states, never to return. Following a sojourn in Milan, where Philip II had called him to service as general of the Spanish army, Jacopo retired to Isola del Liri near Sora, where he died at the age of 64 in 1612.

Highly erudite in literature, philosophy and the arts, Boncompagni was a patron and protector of the poet Torquato Tasso, the philosopher Francesco Patrizi, and Pierluigi Palestrina, the celebrated composer of sacred music. He also encouraged the architect Jacopo Vignola, who dedicated his *Due regole della prospettiva pratica* to Boncompagni, published in 1583. Andrea Palladio's edition of the *Commentaries of Julius Caesar*, published in Venice in 1575, was dedicated to him as well. From 1574, Boncompagni assembled a vast scholarly library, among the most important in Rome, which was greatly enriched by that of his friend, the eminent Italian humanist Carlo Sigonio, after the latter's death in 1584.

Fig. 2, Tiziano Vecellio, called Titian, *Portrait of Francesco Maria Della Rovere, Duke of Urbino* / Galleria degli Uffizi, Florence, Italy / The Bridgeman Art Library.

In the present portrait, the handsome Boncompagni, aged 26, is shown in splendid military armor, signaling not only his prodigious wealth, but also his role as commander of the Papal army. His mission as defender of the Church is specifically referenced by the figure of victorious St. Michael, leader of God's army, in the oval at the center of the breastplate, and by the decoration on the helmet, which shows a chained infidel seated below a figure of Mars. The cylindrical document case which Boncompagni holds may refer to the ambassadorial mission on which he was sent by his father in 1574, the very year the picture was painted, to greet Henri de Valois, the future King of France, in Ferrara (Vannugli, *op. cit.*, p. 58).

The armor is painted with the meticulous attention to minute detail and skill at rendering textures for which Pulzone was renowned. Embossed, blued and exquisitely gilded and damascened, it shows the love of lavish ornament, artistic sophistication, and extraordinary technical virtuosity of late Renaissance armorers in Italy. Exceedingly costly, such elaborately decorated armors were rare in the 16th century, as are the portraits in which they appear. Although the armor cannot be attributed to a specific master, its style relates to that of Lucio Marliani, called Piccinino (1538-1607), one of the great armorers of the Renaissance, who was active in Milan in the last quarter of the 16th century. The closest surviving armor to that in our portrait is preserved in the Metropolitan Museum, New York (inv. 29.150; fig. 1). Produced in Milan around 1575, the Metropolitan armor shows a very similar design on the breastplate, consisting of symmetrical vertical bands of embossed ornament which narrow as they converge in the lower center.

The decorative motifs on Boncompagni's armor are adapted from the classical repertory, and reflect in particular the Renaissance fascination with grotesque ornament *all'antica*. Arranged in vertical sequences *en candelabra*, the motifs include putti blowing trumpets of fame or holding up crowns of Victory, Roman military trophies, fantastic beasts and hybrid sea monsters, swags of fruit, mascarons, and anthropomorphic lions' heads, symbolic of the military might of ancient Rome. In the Renaissance, such

Fig. 3, Siciolante da Sermoneta, *Portrait of Francesco II Colonna*, Galleria Nazionale d'Arte Antica, Rome.

armorial decoration *all'antica* was meant to associate its wearer with the glories and virtues of the ancient Roman military heroes, a flattering comparison which Boncompagni—as the newly-appointed commander of the Papal troops—would surely have welcomed.

Pulzone's *Portrait of Jacopo Boncompagni* builds on a tradition of Renaissance three-quarter-length, three-quarter-view military portraits which was established by Titian in the 1530s as seen, for example, in his *Portrait of Francesco Maria della Rovere, Duke of Urbino* of 1536-38 (fig. 2; Florence, Galleria degli Uffizi). Its most immediate model, however, was likely Siciolante da Sermoneta's *Portrait of Francesco II Colonna* of 1561, which Pulzone would surely have seen in the collection of the Colonna family in Rome (fig. 3; Rome, Galleria Nazionale d'Arte Antica). While following the general format of the Colonna portrait, Pulzone has eliminated the imposing architectural setting, isolating the figure against a neutral dark background. His head is set lower within the painted field, which, in conjunction with his direct gaze at the viewer, makes him seem more humanly accessible. While the almost uncanny effect of a living, breathing presence inhabiting this portrait reflects the influence of Titian, it is also surely due to the close personal relationship between artist and sitter: in 1574, the very year the portrait was painted, Pulzone named his first-born son Giacomo, and Boncompagni became his godfather (Dern, *op. cit.*, p. 32).

This portrait first came to light in 1899, when exhibited at the London gallery of Thos. Agnew & Sons, from whom it was acquired in that year by the financier William C. Whitney (1841-1904), founder of the New York branch of the prominent Whitney family. A major investor in thoroughbred horseracing, he was the breeder of twenty-six American stakes winners, and helped establish the 'Winter Colony', an exclusive equestrian community in Aiken, South Carolina. He was also an important American political leader, serving as Secretary of the Navy in the first Cleveland administration. In the mid-1890s, Whitney commissioned McKim, Mead and White to remodel his palatial mansion at 871 Fifth Avenue in the Italian Renaissance style, and from 1899, the *Portrait of Jacopo Boncompagni* was displayed there with Whitney's extensive collection of early Italian pictures, portraits by Van Dyck, tapestries, and architectural carvings from European palaces and cathedrals. Upon Whitney's death in 1904, his mansion, along with its furnishings and art, was purchased by James Henry Smith, one of the most colorful figures on the New York social scene at the turn of the 20th century. In 1899, Smith, a modest, obscure Wall Street bachelor, inherited from an eccentric uncle a fortune of $50,000,000. His rise within New York society was meteoric. With Mrs. Stuyvesant Fish as his social mentor, he held a constant series of grand dinners, concerts and balls at his Tuxedo Park mansion and his New York residence at 871 Fifth Avenue. In 1907, while honeymooning in Japan with his bride, the former Mrs. Rhinelander Stewart, Smith suddenly died. The New York mansion and its contents, including the *Portrait of Jacopo Boncompagni*, were auctioned by the American Art Association three years later, after which the picture was lost to notice until the late 1980s, when it re-surfaced in a private collection in Mexico. Shortly thereafter, it entered the private collection where it has remained until the present day.

Fig. 4, Italian School, late 16th Century, *Portrait of Alessandro Farnese, Duke of Parma, in armor*, Royal Armouries Collection, Leeds, HIP / Art Resource, NY.

Two contemporary versions of this portrait are known: the first, bust-length and now lost, was with the dealer Demotte in Paris during the interwar period; the second, from the collection of A.R. Dufty, is currently on display with the Royal Armouries Collection in the Tower of London (fig. 4). Not attributable to the master himself, it shows the sitter with the features of Alessandro Farnese (1545-1592), Duke of Parma and Piacenza, substituted for those of Boncompagni (Vannugli, *op. cit.*, figs. 4-5; p. 64, n. 1). Scalini has pointed to an anonymous half-length portrait on slate of Ottavio Farnese (1525-1586), father of Alessandro, in which the sitter wears the same armor as that in our portrait. Believing this portrait to pre-date the present one, he has speculated that Ottavio, grandson of Pope Paul III, may have given the armor to Boncompagni as a gift (Scalini, *op. cit.*, p. 272).

The present painting has been requested for the exhibition being organized by the Soprintendenza per i Beni Storici Artistici ed Etnoantropologici del Lazio, *Scipione Pulzone da Gaeta. Arte e Fede nel Mediterraneo del Cinquecento*, Diocesan Museum, Gaeta, 25 May-15 September 2013.

130

A DERUTA MAIOLICA CHARGER

CIRCA 1535

Decorated in blue, yellow, turquoise and ochre and enriched in ruby and gold lustre, the centre with a young couple standing in a stylised landscape, the young woman holding a lustred heart, her companion with his arm around her shoulder, the border with panels of scale ornament alternating with panels of palmettes, divided by radiating bands of lustre and color, within a yellow band rim, the reverse lead glazed, the footrim pierced for suspension.
15¼ in. (38.7 cm.) diameter

$30,000–50,000

£20,000–33,000

€23,000–37,000

This charger was possibly commissioned as a token of love and may have been associated with a marriage. The subject and treatment of the figures and flowers is very similar to those both on a dish formerly in the Scott-Taggart Collection (Christie's London, 14 April 1980, lot 10) illustrated by Carmen Ravanelli Guidotti, 'Alcuni inediti per il III volume del *Corpus della maiolica italiana datata* di Gaetano Ballardini', *Faenza*, 2003, no. 1-6, pl. III, fig. a. and on a shallow footed bowl in the Wallace Collection, London, illustrated by A.V.B. Norman, *Wallace Collection, Catalogue of Ceramics 1, Pottery, Maiolica, Faience, Stoneware*, London, 1976, pp. 91-92, no. C37. The Wallace Collection bowl bears a large letter S on the reverse, a mark which is also found on the reverse of a plate in the Victoria and Albert Museum, London, illustrated by Bernard Rackham, *Catalogue of Italian Maiolica*, London, 1940, II, pl. 119, no. 755.

131

AN ITALIAN MAIOLICA LUSTRED CIRCULAR PLAQUE

CIRCA 1530, PROBABLY GUBBIO

Convex and moulded with a two-handled vase with flowers enriched in ruby lustre, against a blue ground with lustred scale ornament at the edges within a lustred band border
9¾ in. (24.8 cm.) diameter

$10,000–15,000

£6,700–10,000

€7,500–11,000

132

A FAENZA MAIOLICA CRESPINA

CIRCA 1545

The domed centre painted with a warrior holding a spear in a mountainous landscape within radiating ochre, turquoise and blue-ground slender panels reserved with scrolling foliage and enclosed by yellow bands, with further small panels at the border reserved with palmettes within a scalloped blue band rim, the exterior moulded with gadroons and flutes enriched in blue, yellow and ochre above a spreading flared blue foot
11⅝ in. (29.5 cm.) wide

$15,000–25,000

£10,000–17,000

€12,000–19,000

For a very similar *crespina* in Brunswick decorated with panels enclosing single scrolling leaves, see J. Lessmann, *Italienische Majolika, Katalog der Sammlung*, Herzog Anton Ulrich-Museum, Brunswick, 1979, p. 105, no. 30.

Reverse

133

A CASTELLI MAIOLICA PHARMACY SYRUP-JAR OF 'ORSINI COLONNA' TYPE

CIRCA 1540-1550, ORAZIO POMPEI WORKSHOP

The front with an ochre and blue dragon's head spout moulded with scales and joined to the neck with a support, flanked by two shaped yellow-ground panels, one painted with a bust-length profile portrait of a man facing to the right, wearing an elephant headdress, the other with a bust-length portrait of a woman turning three-quarters to the left, reserved against a blue ground with yellow, ochre and white *sgraffito* scrolling foliage, a yellow-edged label below named for *SY[o] · de · calamente* in blue Gothic script, the reverse with blue scrolls around the strap handle
9½ in. (24.1 cm.) high

$40,000-60,000

£27,000-40,000

€30,000-45,000

The present spouted syrup-jar is part of a group of pharmacy bottles, *albarelli* and other vessels which were originally thought to have come from one pharmacy in Rome, but which are now thought to have come from more than one pharmacy. Although the association of jars of this type appears to be with the Orsini family, they have come to be called 'Orsini-Colonna' type after Bernard Rackham used the term in relation to the two-handled pharmacy bottle in the British Museum which shows the emblem of the Orsini family, a bear, embracing the Colonna family device of a column, accompanied by the inscription *ET SARRIMO BONI AMICI* ('and we shall be good friends'). The Orsini family connection is uncertain as the Orsinis were the feudal Lords of Castelli until 1526, and there are persuasive reasons to believe that the jars are a little later, but as a number of pieces bear the Orsini arms and emblems it is 'entirely possible that at least part of the production may have been under the patronage of members of the Orsini family'.

It has only recently been discovered that these jars were made at Castelli; having previously been attributed to most of the great maiolica centres. Excavations at the site of the Pompei workshop in Castelli in the 1980s uncovered a large quantity of fragments of kiln waste which relate to the 'Orsini-Colonna' type jars, and the findings were exhibited at Pescara and published. Comparisons with ceiling tiles formerly in the local church of San Donato showed further similarities, and in combination it demonstrated that most, if not all, jars of this type were made at Castelli. Vincenzo de Pompeis proposed a stylistic chronology for the jars having made careful detailed comparisons with the church tiles. The simple flat yellow ground found on this syrup-jar, and the scrolling panel which encloses it, are both characteristics of what de Pompeis proposed are the first, and earliest, group.

Only Orazio Pompei's signature has been found on the surviving jars, but not all of the jars are attributable specifically to him. There were at least five members of the second generation of the Pompei family who could have been involved, among others. The features and handling of the woman's face on this syrup-jar are remarkably close to a tile depicting the Virgin Mary which was formerly in the church of San Donato, and it is also very similar to the large two-handled bottle painted with Lucretia against a similarly flat yellow ground.

Advances in pottery or *maiolica* making in 15th- and 16th-century Italy enabled potteries to supply pharmacies with increasingly sophisticated drug-jars, and this trade was also fuelled by advances in medicien. Physicians increasingly questioned the received wisdom of ancient medical texts, and there was a renewed interest to study and classify plant species and increase understanding of their medicinal properties.

Different forms of jar were devised to store the various types of medicinal mixtures. The most typical form was the *albarello*, an innovation from the Islamic world. *Albarelli* are cylindrical storage jars with a flange at the top, over which a parchment or leather cover would be tied. *Albarelli* were used in apothecaries and monasteries for storing medicinal mixtures, either solid or viscous, and from about the middle of the 15th century the idea of decorating the *albarello* with a label, indicating the contents, was introduced. At a later date some *albarelli* were still produced without labels as the painted drug name restricted the freedom of the apothecary to change the contents if needed. Other forms of jars were made including bottle-shaped jars and 'syrup-jars' with spouts, as is the case here. Potteries made sophisticated designs and more 'basic' designs, depending on the prospertiy of the pharmacy which required them. It has been suggested that brilliant and sophisticated designs on drug-jars would have been good for business, adding gravitas to the establishment and indicating the trustworthiness of their medicines.

Visit www.christies.com for additional information on this lot.

Reverse

134

AN ITALIAN MAIOLICA ARMORIAL ALBARELLO

CIRCA 1560, CASTEL DURANTE, ALMOST CERTAINLY WORKSHOP OF ANGELO AND LUDOVICO PICCHI

Of waisted form, labeled for *SY.DE.BISANCV.A.* on a rectangular label beneath a continuous mountainous river landscape with four figures and a dragon, the reverse with a coat-of-arms within an ochre escutcheon supported by winged putti with a lion mask and foliage below between bands of winged masks, trophies and dragons
12 in. (30.5 cm.) high

$8,000–12,000

£5,400–8,000

€6,000–9,000

PROVENANCE:
Fritz B. Gutmann Collection, Heemstede, The Netherlands, acquired in Amsterdam circa 1920.
Involuntary sale to the Munich dealer Julius Böhler, 11 February 1942.
Returned to the Netherlands, 1946 - the underside with paper inventory labels for the Netherlands Art Collection (*Nederlands Kunstbezit-Collectie*), no. NK605 and the Directory Of History Netherlands (*Repertorium Geschiedenis Nederland*), no. RGN Ph. 110.
Restituted to the Gutmann family, 2010.

EXHIBITED:
Leiden, The Netherlands, Boerhaave Museum (Netherlands National Museum for the History of Science and Medicine), 1946-2010.

The albarello is perhaps labeled for Byzantine Syrup *(Syropo Bisantino* in Italian, *Syropus de Byzantiis* in Latin), a syrup used in the treatment of liver disorders and made of burgloss, endive, smallage, hops and sugar (R.E.A. Drey, *Apothecary Jars*, London, 1978, p. 190).

The arms are almost certainly those of the Della Torre family of Ravenna and the Torelli family of Forli. See M. Mancini Della Chiara and L. Fontebuoni, *Maioliche del Museo Civico di Pesaro*, Bologna, 1979, nos. 181, 204 and 238 for three examples with closely similar decoration perhaps from the same pharmacy, the last dated 1563; also the example in the Bayer Collection signed by Ludovico Picchi and published in *I Vasi de Farmacia nella coll Bayer*, 1997, no. 19. See also J. Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, pp. 240-241, no. 793 for an earlier albarello in the Louvre (inv. OA 1893) with the same previously unidentified arms, and p. 240, no. 792 for another very similarly decorated documentary example, also in the Louvre (inv. OA 1892), inscribed *in Castello durante 1541*.

Reverse


DE BISANCV

135

BENEDETTO BUGLIONI

(Florence 1459/60–1521)

Madonna adoring the Christ child between two angels holding a scroll

glazed terracotta relief
31½ x 22 in. (80 x 56 cm.)

$30,000–50,000

£20,000–33,000

€23,000–37,000

PROVENANCE:
with Julius Böhler, Munich, from whom acquired by Oskar Mulert (1881–1951) in 1907.
with Julius Böhler, Munich, 1988.
Private collection, Europe.

This important, unpublished relief in glazed terracotta is distinguished both by its relatively large dimensions, which suggest that it came from the chapel of a noble residence, and by being a unique exemplar that was modeled directly by the artist, rather than being cast in a mold. The latter point can be seen in fingerprints and tool marks in the clay on the back of the relief. The work shows the Virgin adoring the Christ child lying on a bed of hay (indicating the manger, which the gospel of Luke records as the place of Christ's birth). He stretches out his arms towards his Mother with loving gentleness, while from above the dove of the Holy Spirit descends, fulfilling the mystery of the Incarnation of the Word. In the sky are two curly-haired angels dressed as deacons of the church; they float upon little clouds, and unfurl a large scroll, on which at one time could have been an inscription in paint or gold, alluding either to the Virgin Mary or the birth of Christ.

Formerly attributed to Andrea della Robbia, owing to its general similarity with two well-known compositions produced in the Della Robbia workshop in numerous examples (Florence, Museo del Bargello; Washington, National Gallery of Art; etc.), this composition was not unique to the Della Robbia. In fact, it was relatively popular in Florentine painting of the 15th century, beginning with the famous pictures of the Nativity by Fra Filippo Lippi. In particular, one can compare the poses of the figures in the present work with those found in Lippi's altarpiece from the chapel in the Medici Palace (Berlin, Gemäldegalerie) and his altarpiece from the Annalena convent (Florence, Galleria degli Uffizi), both painted in the 1450s.

Buglioni's authorship of this relief is substantiated by its stylistic and technical features. Among the characteristics specific to Buglioni are the rippling and vibrant modeling of the garments of the angels; the more classical and simplified folds of the mantle of the Virgin; the pictorial treatment of the bed of hay; the clouds enlivened with touches of yellow; the subtle graphism which defines some details, like the Virgin's eyebrows; and the lively expression of the Christ child. The painting and glazing of the relief are also unique to Buglioni. Especially notable is the creamy density of the glaze, which shows characteristic irregularities (a fine craquelure, and a scattering of small marks left by the higher porosity of Buglioni's glazes), and the deep cerulean tonality of the background.

Buglioni was, next to the Della Robbia, the most important artist of glazed terracotta reliefs in Florence and Tuscany at the end of the 15th and beginning of the 16th century. Possibly trained by Andrea del Verrocchio, he worked for a time in the Della Robbia *bottega*, and also was deeply influenced by Benedetto da Maiano and Antonio Rossellino. His patrons included the Medici and other important aristocratic families and government institutions. Buglioni's high standing is also indicated by the fact that he served on the committee that decided upon the placement of Michelangelo's *David*.

We are grateful to Giancarlo Gentilini for his assistance in preparing this catalogue entry.

136

JACOB CLAESZ. VAN UTRECHT

(? Utrecht c. 1480–after 1530 ? Lübeck)

Portrait of Mathias Mulich (1470-1528), Burgomaster of Lübeck, half-length

signed '[J]ACOB/[TR]AIENCTENSIS' (upper left) and with the sitter's coat-of-arms
oil on panel
16⅝ x 11⅝ in. (42.4 x 29.6 cm.)

$250,000–350,000

£170,000–230,000

€190,000–260,000

PROVENANCE:
Dr. Wartensleben, The Hague.
Private collection, Vienna.
with A. S. Drey, Munich, 1919.
Collection Charles Stokvis; sale, Brussels, Palais des Beaux-Arts, 17 November 1947, lot 101, illustrated pl. IV.
Acquired by the father of the present owner on the Brussels art market in 1968.

LITERATURE:
L. Baldass: 'Jacob van Utrecht', *Zeitschrift für bildende Kunst*, XXXI, 1920, pp. 241-242, no. 3, illustrated.
M. J. Friedländer: 'Neues über Jacob van Utrecht', *Oud-Holland*, LVIII, 1941, p. 7, no. 6.
J. J. De Mesquita, 'Nog meer werk van Jacob van Utrecht', *Oud-Holland*, LVIII, 1941, p. 62.
G. V. Scammell, *The World Encompassed: The First European Maritime Empires, c. 800-1650*, London, 1987, p. 75.
P. Dollinger, *The German Hansa*, London, 1999, p. 276.
(Probably) H. Vogeler, *Das Triptychon des Hinrich und der Katharina Kerckring von Jacob van Utrecht*, Lübeck, 1999, pp. 19, 35.
J. Barck, *Das Kerkring-Triptychon von Jacob van Utrecht oder Die bürgerliche Säkularisierung mittelalterlicher Bildräume*, Frankfurt, 2001, pp. 24-25.

First published in 1920 by Ludwig Baldass, this rare and beautifully preserved panel is one of only seven signed portraits by Jacob van Utrecht, whose narrow corpus, as established by Max J. Friedländer in 1941, comprises 37 works. A key work in the artist's small surviving oeuvre, it also constitutes as a document about one of Lübeck's most prominent 16th-century citizens.

Born in Utrecht where he probably trained, Jacob van Utrecht is recorded in 1506 as a master in Antwerp, then a busy artistic and trading center. The influx of artists into the city generated a competitive environment, making it difficult for a young master to attain immediate fame. Possibly for this reason Jacob van Utrecht moved to the Holy Roman Empire, first Cologne, around 1515, where he painted two altarpiece wings (Cologne, Wallraf-Richartz Museum; Berchtesgaden, Schlossmuseum), and then to the North German town of Lübeck, where he is documented from 1519 to 1530. Lübeck was then the capital of the Hanseatic League, a federation of cities controlling trade across the Baltic and North sea regions. Jacob soon established himself as the leading painter there, carrying out religious commissions for local churches and providing patricians with spirited portraits. His admittance in 1519 to the Leonhard Brotherhood, a prestigious merchant confraternity, testifies to his success, and also suggests that he may have been a picture dealer. It must further have gained him portrait commissions; indeed, the present sitter was a member of the brotherhood.

Nicknamed the 'Lübeck Fugger', in reference to the great Augsburg banker Jacob Fugger, Matthias Mulich was one of the most prominent Lübeck merchants of his day. Originally from Nüremberg, he embodied a new generation of Hanseatic tradesmen from Southern Germany. One of four brothers active in Lübeck, he was the most successful, settling there in 1490. He bought thirteen houses in the town and owned three estates in the region. A surviving account book, listing the purchases he made at the Frankfurt Lent fair in 1495, provides a fascinating insight into his dealings: consisting mostly of luxury goods, it records elaborate jewellery — pearls, brooches, gold rings — drinking vessels, precious Northern Italian cloth, especially velvet, weapons, spices and Lombard paper. Matthias supplied the noble and the powerful with these precious items, from the dukes of Schleswig and Mecklembourg to the King of Denmark himself, who bestowed on him an estate in Odesloe as a reward for his services (for Matthias Mulich's biography, see Dollinger, *op. cit.*, pp. 178–179). In the present portrait, the sitter's black velvet bonnet adorned with pearls, velvet doublet, gold embroidered white chemise, richly brocaded fur-lined mantle, and gold chain and elaborate pendant - all depicted with the utmost care by the artist - certainly allude to his trade in such sumptuous products.

Mulich's social status in Lübeck was further enhanced by two advantageous marriages: to Katharina von Stiten, whom he married in 1515, and Katharina Kortsack in 1518. The griffon pendant prominently displayed on his chest refers to his second wife's crest and may have been a way to advertise the transfer of wealth and prestige linked to this union.

The sitter's identity was discussed by J.J. de Mesquita in 1941 when he recognized the coat-of-arms. We are grateful to Jan van Helmont of Leuven for confirming this identification as well as for identifying the crests underneath as those of Matthias Mulich's wives.

137

LUCAS CRANACH II

(Wittenberg 1515-1586 Weimar)

The Virgin and Child with infant Saint John the Baptist sleeping

signed with the artist's device of a serpent with wings folded (center left)
oil on panel
34 x 22½ in. (86.1 x 57 cm.)

$1,500,000–2,500,000

£1,000,000–1,700,000

€1,200,000–1,900,000

PROVENANCE:
Art market, Paris, 1926.
Nikodem Caro (1871-1935), Berlin in 1932 and by descent to the present owner.

LITERATURE:
M. J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932, no. 311, as Lucas Cranach I.
M. J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, Ithaca, 1978, no. 386, pp. 146-147, as Lucas Cranach I.

Although this panel has long been considered a refined late work of Lucas Cranach the Elder (see Friedländer and Rosenberg, *op. cit.*), Werner Schade and Dieter Kopplin have recently, on the basis of photographs, recognized the hand of the artist's son in the distinctive treatment of key elements, such as the bold silhouettes and masterful rendering of Christ's face (private communication, 2012). As such, this tender depiction of the Virgin and Christ child with the sleeping infant Saint John the Baptist can now be recognized as one of Lucas Cranach the Younger's most powerful private devotional panels. It is simultaneously a poignant celebration of familial love between a mother, her son and young cousin, and a dramatic image designed to stimulate religious devotion in the viewer through the contemplation of the mystery of the Eucharist. The compositional arrangement owes much to the High Renaissance innovations of Raphael and other masters from the Italian peninsula, particularly the triangular structuring of the group, and the manner in which the Christ child is shown standing in his mother's embrace, rather than recumbent in her lap or on a cushion, as he appears in Cranach the Elder's earlier, well-known treatment of this theme, the so-called *Madonna under the firs*, of circa 1510 (Muzeum Archidiecezjalne Wroclaw, no. FR029).

Set against a dark background free from distracting landscape elements, the three figures in the present painting are set close to the picture plane, fostering a more direct engagement with the viewer. This pictorial immediacy is underscored by the illusionistic treatment of the grapes that the Christ child offers with his left hand. With a deliberate control beyond the capability of a mere infant, Jesus has plucked a single grape from the bunch and brought it to his lips. As he begins to consume the fruit, he directs a wise yet imploring gaze toward the viewer, calling to mind Christ's words 'this is my blood', which he spoke at the Last Supper (Matthew 26:28). The allusion to the Eucharist is underscored by the second equilateral triangle of the composition, evoking the Holy Trinity through the shape formed by the grapes, Christ's right elbow, and the top of his head. Christ thus instructs the viewer that the path to heaven lies through faith and the celebration of this sacrament: two fundamental issues of Church doctrine that were fiercely debated in Reformation Europe.

At the same time, this image is made more meaningful through overtones of tender compassion. The monumental figure of the Virgin Mary — whose long, flowing hair, full face, and delicately-shaped lips conform to the Germanic ideal of beauty of the time — envelops the Christ child in a protective embrace. She supports his body with her left hand, her fingers pressing into his flesh, thereby drawing attention to his corporeality, that is, his human nature. Their familial connection is emphasized by the Holy Mother's transparent veil, which sweeps across the composition with its subtle whispers of white highlights, linking all three figures. Presented in her role as intercessor — or Mediatrix — Mary tilts her head to her right, resting her cheek on Jesus's head while meeting the viewer's gaze. The Virgin's serene, beatific expression offers reassurance that the observer will be similarly protected by her compassionate intervention. In perhaps the composition's most compelling passage, Mary embraces the slumbering infant Saint John the Baptist, resting her hand on his back. No direct biblical source is to be found for this imagery. In fact, it is likely that the conceit comes from Cranach's own observation: children often fall asleep, and in this vulnerable state, require a guardian's protection.

As the serpent device with folded wings suggests, this painting was created after 1537, at a time when Lucas Cranach the Younger was dramatically affected by the death of his elder brother Hans. Two years earlier, around 1535, their father appears to have given control of his workshop to his firstborn son. Yet this leading role was to be short-lived, as Hans soon departed for Italy and died unexpectedly while studying in Bologna. It was in these tragic circumstances that Lucas Cranach the Younger seems to have assumed control of the workshop. Bearing in mind that this work was painted just after this transformative event in his life, the moving vignette of the sleeping child becomes all the more meaningful.

The success of this composition is evinced by several extant variations, all of which appear to have been painted after 1537 (Friedländer and Rosenthal, nos. 387-389). Yet of this group, the present painting is distinguished by its exceptional quality and warmth of feeling.

138

ATTRIBUTED TO THE MASTER OF THE VON GROOTE ADORATION

(active Antwerp, c. 1515-1520)

A triptych: The central panel: The Adoration of the Magi; The wings: The Nativity at Night, with the Annunciation to the Shepherds; and The Flight into Egypt

oil on panel, in an engaged frame
central panel: 31⅜ x 21⅜ in. (79.5 x 54 cm.); the wings 32¼ x 9⅞ in. (82 x 25 cm.)

$400,000–600,000

£270,000–400,000

€300,000–450,000

PROVENANCE:
(Possibly) with Charles Mori, Paris, by 1926.
Leonard Lewisohn (1847-1902), Hamburg-born American financier and philanthropist, 14 East 57th Street, New York, by whom acquired in the 1920s, and by descent to his daughter,
Florine Lewisohn Henry (1878-1903), wife of Philip S. Henry (d. 1933), British coffee merchant, at Zealandia, Asheville, North Carolina, and by descent to their daughter,
Violet Rosalie Henry Maconochie (d. 1976), wife of Brigadier Hartley Alfred Maconochie, CBE, DSO (1889-1974), at Zealandia, and subsequently at Bagatelle, Bermuda, and by descent.
Anonymous sale; Christie's, London, 30 March 1979, lot 11, as 'J. de Beer' (withdrawn).
Private collection.

LITERATURE:
(Possibly) D. Ewing, *The Paintings and Drawings of Jan de Beer*, Ann Arbor, 1978, I, appendix A, p. 175, nos. 24-25.
D. Ewing, *Jan de Beer: Gothic Renewal in Renaissance Antwerp* (forthcoming), chapter 5 and no. 10.1; (possibly) nos. 10.15-6.

Along with a triptych in the Alte Pinakothek, Munich, which it closely resembles, this is the finest and most complete example of what has been described as "far and away the most popular composition" painted in Antwerp between circa 1518 and 1528. As such, it belongs to the moment of Antwerp's first ascendancy as the preeminent artistic and financial center in Nothern Europe, a position which it had acquired following the decline of Bruges, and which it would maintain for much of the following century.

Professor Dan Ewing has identified the present painting as an exceptionally fine variant of a lost prototype by the Antwerp painter Jan de Beer (circa 1475-circa 1528). Ewing proposes that the prototype must have been one of Jan de Beer's masterpieces, the "first work to show the characteristics of his late style" (Ewing, *op. cit.*, p. 118), but which is lost. Its success is demonstrated by the large number of copies — Ewing lists as many as fifty completely or partially extant copies and variations of the triptych (forthcoming, *op. cit.*, nos. 10-10.49) — of which three are singled out for their superiority and ostensible proximity to the lost prototype: the triptych in Munich (Bayerische Staatsgemäldesammlungen, Alte Pinakothek, inv. 1431a-c; Ewing 10); a single panel of the central *Adoration* in the Hyde Collection, Glens Falls, New York (inv. no. 1971.2; Ewing 10.3); and the present work, which has long been attributed to the Master of the von Groote Adoration.

Although Ewing places the Munich version first on his list, the high quality of the present work and its close proximity to the Munich version suggests that further technical analysis is needed to establish primacy between them. What is clear is that both the present triptych and that in Munich are precious records of what must have been one of the great achievements of Antwerp Mannerist painting.

Since the notion of an Antwerp Mannerist style was first formulated by Friedländer in 1915 (in the seminal article "Die Antwerpener Manieristen von 1520", *Jahrbuch der Königlich Preussischen Kunstsammlungen*, pp. 65-91), Jan de Beer has been regarded as one of its central figures. First mentioned as a member of the Antwerp Guild of Saint Luke in 1490, he became a master in 1504 and subsequently served as alderman and dean. Initially classified by Friedländer as the Master of the Milan Adoration, his identity was established on the basis of an exquisite signed drawing, *Nine Male Heads*, in the British Museum (Department of Prints and Drawings, inv. no. 1892.8.4.15). Ewing dates the lost prototype of the present triptych to circa 1518-1519 (*op. cit.*, chapter 5), based on similarities to Jan de Beer's triptych in Milan (Milan, Pinacoteca di Brera, inv. no. 620), for which the *terminus post quem* is believed to be 1518, and on the date '1519' which appears twice in the central panel of a version in Karlsruhe (Kunsthalle, inv. no. 145; Ewing 10.19). Both the present triptych and that in Munich were probably painted around this same time. Friedländer's attribution of the composition to The Master of the von Groote Adoration, one of the key figures of the Antwerp Mannerist school as he defined it, is not irrelevant; the von Groote master may have been a close collaborator of de Beer's (perhaps even an unidentified pupil); Ewing himself pointed out that Friedländer's attribution only lends support to his subsequent relocation of the type into the de Beer corpus (1978, *op. cit.*, p. 120).

For Ewing, the terms 'Munich Adoration' and 'Munich design' are shorthand for what is known of the lost de Beer original, exemplified not only by the triptych in Munich, but also by the present work. "Aside from being the single most-copied painted design in Antwerp art during the teens and 1520s, the Munich Adoration composition is equally remarkable as the most scrupulously planned and aligned of all the artist's extant figural arrangements" (Ewing, forthcoming, *op. cit.*, under no. 10). Professor Ewing's assessment of the 'Munich design' applies fully to the present triptych, which he holds to be an "especially faithful" performance of the winning composition.

The provenance of the present triptych can be traced back by family repute to the 1920s, when it belonged to Leonard Lewisohn, one of three brothers from a prominent Hamburg merchant family who traveled to the United States, founding the firm Lewisohn Brothers in 1866. The firm would soon come to specialize in the metal trade, dealing in lead and copper. The triptych passed by inheritance to one of Leonard Lewisohn's daughters, Florine, whose husband Philip S. Henry was himself an avid collector. For many years the triptych hung in the neo-Tudor mansion built by Henry on his estate of Zealandia, near Asheville, North Carolina, named to the U.S. National Register of Historic Places in 1977.

We are grateful to Professor Dan Ewing (Barry University, Florida) for his assistance in cataloguing this previously unpublished work.

THE PROCEEDS FROM THIS LOT WILL BE DONATED TO THE DEPARTMENT OF EUROPEAN SCULPTURE AND DECORATIVE ARTS, METROPOLITAN MUSEUM OF ART, TO FUND FUTURE ACQUISITIONS

139

FLORENTINE, 16TH CENTURY WITH SOME LATER ADDITIONS

A polychrome marble tempietto

The domed superstructure above a single arched opening, now filled, and flanked by two recessed alcoves, each later-inlaid with the Strozzi coat-of-arms, the back unfinished and open, probably formerly a tabernacle or reliquary stand
39¾ in. (101 cm.) high, 21½ in. (54.5 cm.) wide, 15 in. (38 cm.) deep

$10,000–15,000

£6,700–10,000

€7,500–11,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 3 July 2007, lot 1.

Rich in color and of noble and classic proportions, this *tempietto* is emblematic of the dazzling achievements in Renaissance Florence of marble and hardstone inlay as well as of architecture. Although Florentine stone carvers were producing such sophisticated work throughout the 16th century, it was not until 1588, under Ferdinando de' Medici, that their workshops were unified into the state Grand Ducal workshops known as the *Galleria dei Lavori*. These are still active today as the *Opificio delle Pietre Dure*.

While the Strozzi coat-of-arms applied to the sides are almost certainly 19th century additions, they nevertheless point to the Florentine origins of this piece.

140

TIZIANO VECELLIO, CALLED TITIAN

(Pieve di Cadore c. 1485/90-1576 Venice)

The Submersion of Pharaoh's Army in the Red Sea

the complete woodcut printed from 12 blocks, circa 1514-1515, on 12 sheets of laid paper, without watermarks, a very good, strong impression of this extremely rare and highly important monumental woodcut, printing with much relief, with narrow margins, trimmed to or just into the borderline in places, various repairs and touches of pen and ink, framed

B. 44¼ x 87¼ in. (1125 x 2215 mm.)

S. 47⅝ x 87⅛ in. (1211 x 2214 mm.)

$250,000–350,000

£170,000–230,000

€190,000–260,000

PROVENANCE:
Franz Ritter von Hauslab (1798-1883), Vienna, with his stamp on the verso (Lugt 1247), from whom acquired by
Princes of Liechtenstein.
with Richard Zinser (circa 1883-1983), Forest Hills, New York.
with Nicholas G. Stogdon, Middle Chinnock, Somerset, from whom acquired by the present owner.

LITERATURE:
D. Rosand and M. Muraro, *Titian and the Venetian Woodcut*, Washington, 1976, no. 4 (another impression illustrated).
J. Martineau and C. Hope (eds.), *The Genius of Venice 1500-1600*, London, 1983, no. P19 (another impression illustrated).
D. Landau and P. Parshall, *The Rennaissance Print 1470-1550*, New Haven and London, 1994, pp. 74, 75 (another impression illustrated.)

'Arguably the most audacious print ever made.'

(*Grand Scale: Monumental Prints in the Age of Dürer and Titian*, ed. L. Silver and E. Wyckoff, Dallas Museum and Cultural Center, Wellesley College, 2008.)


La crudel persecutione del ostinato Re, contro il populo tanto da Dio
amato, Con la sommersione di esso Pharaone, goloso del innocente
sangue. Disegnata per mano del grande, et immortal Titiano.
In Venetia p Domenico dalle greche depentore Venetiano.
M. DXLIX

Inspired by central Italian battle designs, especially the equestrian conflict of Leonardo's *Battle of Anghiari*, Titian's *Submersion of Pharaoh's Army in the Red Sea*, with its great sweep of figures around a central void, powerfully develops aspects of the Venetian tradition. In the woodcut the sea itself, in a very real sense the major protagonist, appropriately dominates the center of the design; for all its figural dynamics, the Red Sea is in effect a monumental stormy seascape - a pictorial theme of obvious interest in Venice.

The *Red Sea* reveals in its monumental conception and in every detail as well the imagination of the master in full and searching control. Titian took the Biblical text, Exodus 14, and gave full pictorial realization to its dramatic narrative. The divisions between the individual blocks have been used as coordinates against which to plot the narrative action. The drowning army of Pharaoh and the distant city, representing Egypt, are contained within the left half of the composition; horizontally extended across that field, their rhythms are measured by the vertical accents of the towers and spires, and their agitation is further commented on by the great cloud moving over the sky - the divine presence that had protected the Israelites who, safely landed and turning back in relieved celebration, are confined to a single vertical strip of blocks at the extreme right. Between the opposing figural groups lies the sea, and the third vertical strip of blocks is reserved almost exclusively for those waters, here in transition from destructive turbulence at the left to their gentle lapping at the shore on their right.

At the bottom of this zone only a few, very select details intrude. Most significantly, the arm of Moses thrusts out over the waters; his hand, holding its rod and set in calculated isolation against the sea, performs the crucial act of the drama: 'And the Lord said unto Moses, Stretch out thine hand over the sea, that the waters may come again upon the Egyptians, upon the chariots and upon their horsemen.' [Exodus 14:26]. Below the outstretched arm of the Hebrew leader is a defecting dog, a motif probably without precedent in Italian Renaissance art, startling in its crudity as well as in its central placement and apparently violating, to say the least, any sense of classical ideality or decorum. Yet it can hardly be merely a whimsical joke for it is set in such pointed juxtaposition to the divinely inspired gesture of Moses. Indeed, it can only be interpreted as a complimentary sign of disdain towards the Egyptians. It may comprise, moreover, a contemporary reference. When Titan was designing the woodcut, Venice was barely surviving one of the most terrible crises of its history, the war with the League of Cambrai. One anecdote tells of the retreat of imperial troops through the mountains of the Valsugana: to show their scorn for the foreign invaders the inhabitants were said to have bared their buttocks to the fleeing German soldiers. Thus it might be that the Egyptians in the *Red Sea*, dressed in contemporary armor, were intended to recall the invading mercenaries from the north and that the subject was read in allusion to the recent survival of the of the Venetian's themselves against overwhelming odds.

The fundamental distinctions of separate areas within the design notwithstanding, Titan's *Red Sea* impresses above all by its remarkable unity; while appreciating the special qualities and meanings of the various details, we are always aware of the totality of the image. And that large unity is essentially a function of Titian's drawing. The giant sweep of the forms across the several blocks, especially the 'rolling pillar of the cloud' and the sea itself, establish the narrative impulse of the composition, and as the darkness of the left yields to brightness, that movement culminates at the extreme right, in the solid gravity of the magnificent cliff that overhangs the shore. As one would expect of Titian, light and dark patterns provide the basic organizational element, on a large scale in the sky and on a more minutely differentiated level below. Titian's drawing, inventing new formal combinations for diverse mimetic functions, creates truly impressive effects of tidal movement in the waters, of tonal distance in the architecture, of granite mass in the rock; and the whole space is filled with wind-swept atmosphere.

Although always keenly aware of Dürer's example, Titan forged for himself a new kind of graphic vocabulary. He seems to have drawn across the entire surface himself, either in a full-size cartoon or, more probably, on the block itself, this is most clearly suggested by the great pen strokes of which the cloud is constructed. His use of cross-hatching, literally fluid in in its effects in the rendering of rippling waves, achieves an extraordinarily abstract richness in the synthetic structures of the great rock.

We are extremely grateful to Professor David Rosand for his assistance in cataloguing this lot, and for permission to quote extensively from *Titian and the Venetian Woodcut*, International Exhibitions Foundation, Washington, D.C., 1976, co-authored with Michelangelo Muraro.


La crudel perſecutione del oſtinato Re, contro il populo tanto da Dio amato, Con la ſommerſione di eſſo Pharaone, goloſo dil innocente ſangue. Diſsegnata per mano dil grande, et immortal Titiano.
In Venetia p domenego dalle greche depentore Venetiano.

141

ATTRIBUTED TO GIOVANNI BELLINI

(Venice ? 1431/6–1516 Venice)

Portrait of a young man, bust-length

signed 'IOANNES BELLINVS' (lower center)
oil on canvas laid down on panel
16¾ x 11⅜ in. (42.5 x 28.9 cm.)

$100,000–150,000

£67,000–100,000

€75,000–110,000

PROVENANCE:
Victor Martin Le Roy (1842-1918) and by descent; sale, Paris, Galerie Charpentier, 4 December 1956, lot 13, as 'Ecole Vénitienne'.
Anonymous sale; Christie's, London, 7 July 2004, lot 7 (£274,050).

LITERATURE:
G. Migeon, 'la Collection de Martin Le Roy', *Les Arts*, X, November 1902, pp. 7-8, illustrated, as by Basaiti.
A. Pératé, in *Catalogue raisonné de la collection Martin Le Roy*, V, Paris, 1909, pp. 43-44, no. 13, pl. XI, as by Marco Basaiti.
G. Lorenzetti, 'Catalogue raisonné de la collection Martin Le Roy', *L'Arte*, XIII, 1910, p. 236, as by Basaiti.
S. Reinach, *Répertoire de peintures du moyen âge et de la Renaissance (1280-1580)*, IV, Paris, 1918, p. 689, no. 1, illustrated, as by Basaiti.
G. Gronau, *Giovanni Bellini*, Stuttgart, 1930, p. 216, no. 165, illustrated, as a late work by Giovanni Bellini.
R. Van Marle, *The Development of the Italian Schools of Painting*, XVII, The Hague, 1935, p. 497, as by Basaiti.
B. Berenson, *Pitture italiane del rinascimento*, Milan, 1936, p. 62, as a late work by Giovanni Bellini.
C. Gamba, *Giovanni Bellini*, Milan, 1937, p. 173.
L. Dussler, *Giovanni Bellini*, Vienna, 1949, pp. 73-4.
B. Berenson, *Italian Pictures of the Renaissance: Venetian School*, London, 1957, I, p. 33, as a late work by Giovanni Bellini.
F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice, 1962, I, p. 231, no. V.94, II, fig. 591, as by Giovanni Cariani.

This portrait is of a young man, probably a poet, dressed *all'antica*. Despite former attributions to both Basaiti and Cariani, Keith Christiansen believes that the picture may well be by Bellini himself, as the quality of the better preserved passages suggests. Peter Humfrey, who has also examined the picture firsthand, concurs with this assessment, as does Professor Mauro Lucco on the basis of photographs.

For comparisons of style, Christiansen cites the *Infant Bacchus* in the National Gallery of Art, Washington, *The Feast of the Gods*, in that same museum; and the *Toilette of Venus* (Kunsthistorisches Museum, Vienna). These point to a late date and suggest the artist's response to the portraiture of Giorgione and the sculpture of Tullio Lombardo.

While the majority of Bellini's portraits use the device of a frontal parapet and some are signed in a very similar way (i.e., those in the Uffizi, Florence, no. 354, in the Pinacoteca Capitolina, Rome, no. 47, and in Washington, no. 365), none is precisely comparable in *all'antica* presentation, which presumably reflects a whim of the young sitter. A parallel is offered by the so-called *Portrait of a Humanist*, formerly attributed to Bellini, in the Castello Sforzesco, Milan, no. 248 (Heinemann, *op. cit.*, fig. 850).


IOANNES BELLINVS

142

BARTOLOMEO VENETO

(active 1502–1531)

Madonna and Child

signed and dated '1502 9 / ap. bartolamio mezo ven / izian e mezo cremonexe' (lower left, on the cartolino)
oil on panel
25⅛ x 22⅝ in. (64 x 57.5 cm.)

$800,000–1,200,000

£540,000–800,000

€600,000–900,000

PROVENANCE:
Marcantonio Michiel (d. 1834), Palazzo Michiel delle Colonne, Venice; and by descent to his grandson, Count Leopardo Martinengo da Barco (1804-1884), Palazzo Michiel delle Colonne, Venice; by descent to his nephew,
Count Antonio Donà dalle Rose, Palazzo Donà dalle Rose, Venice (formerly Palazzo Michiel delle Colonne), 1896.
with Adolfo Loewi, Venice, by 1938.
Anonymous sale; Sotheby's, London, 9 December, 1959, lot 59.
Private collection.

EXHIBITED:
Venice, Scuola di San Giovanni Evangelista, 1908.
Cremona, II Fiera Nazionale d'arte antica, 1938, no. 367.
Venice, *Pittura veneta. Prima mostra d'arte antica*, 1947, no. 15.

LITERATURE:
J. Lermolieff and G. Morelli, *Le opera dei maestri italiani nelle Gallerie di Monaco, Dresda e Berlino*, Bologna, 1886, p. 140.
J. Lermolieff and G. Morelli, *Kunstkritische Studien über Italienische Malerei. Die Galerien zu München und Dresden*, Leipzig, 1891, p. 221.
A. Venturi, 'Bartolomeo Veneto', *L'Arte*, 1899, II, pp. 432-436.
A. Venturi, *La Galleria Crespi di Milano*, Milan, 1900, p. 86.
J. Burckhardt, *Der Cicerone, Eine Anleitug zum Genuss der Kunstwerke Italiens*, Leipzig, 1900-1901, 8th ed., eds. W. Bode and C. von Fabriczy, p. 732.
S. Reinach, *Répertoire de Peintures du Moyen Age et de la Renaissance (1280-1580)*, 1905-1923, II, p. 132, no. 1.
L'Arte, XI, 1908, review of the exhibition *Scuola di San Giovanni Evangelista*, Venice, p. 390.
P. d'Achiardi, *Bartolomeo Veneto*, in U. Thieme and F. Becker, *Allgemines Lexikon der Bildenden Künstler*, II, Leipzig, 1908, p. 578.
F. Schottmüller, 'Ein unbekanntes Bildnis des Bartolomeo Veneto', in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, XXXII, 1911, p. 19.
J.A. Crowe and G.B. Cavalcaselle, *A History of Painting in North Italy*, London, 1912, ed. T. Borenius, I, p. 299, no. 4.
A. Venturi, *Storia dell'Arte Italiana*, Milan, VII, 1915, p. 694.
B. Berenson, *Venetian Painting in America*, New York, 1916, p. 257.
M. Salmi 'Una mostra di antica pittura lombarda', *L'Arte*, XXVI, 1923, p. 160.
E. Michalski, 'Zur Problematick des Bartolommeo Veneto' in *Zeitschrift für Bildende Kunst*, 1927-28, LXI, pp. 280-81.
G. Fogolari, 'Bartolomeo Veneto' in *Enciclopedia Italiana*, VI, Rome, 1930, p. 255.
A. de Hevesy, 'Um Bartolomeo Veneto', *Pantheon*, VII, 1931, p. 225.
B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 52.
G. Lorenzetti and L. Planiscig, *La collezione Donà delle Rose a Venezia*, Venice, 1934, pp. VII, 3-4, pl. II, fig. 2.
C. Gamba, *Giovanni Bellini*, Milan, 1937, p. 148.
A. de Hevesy, 'Bartolomeo Veneto et les portraits de Lucrezia Borgia', *The Art Quarterly*, II, 1939, p. 233, fig. 1a, p. 235.
Pittura veneta. Prima mostra d'arte antica, exhibition catalogue, Venice, 1947, pp. 10, 21-22, no. 15, pl. 11.
R. Palucchini, 'La mostra delle collezioni private di Venezia', *Arte Veneta*, I, 1947, p. 149.
R. Marini, *Bartolomeo Veneto e un eminente inedito*, Venice, 1951, pp. 12, 15, notes 4-5.
B. Berenson, *Italian Pictures of the Renaissance. Venetian School*, II, London, 1957, p. 13.
R. Palucchini, *Giovanni Bellini*, Milan, 1959, p. 151.
F. Heinemann, *Giovanni Bellini e i belliniani*, Venice, 1962, p. 19, no. 58H.
E. Bassi, 'Bartolomeo Veneto', in *Dizionario Biografico degli Italiani*, VI, Rome, 1964, p. 782.
F. Gibbons, 'Practices in Giovanni Bellini's Workshop', *Pantheon*, XXIII, 1965, p. 153, note 7.
C. Gilbert, 'Bartolomeo Veneto and his Portrait of a Lady', *Bulletin of the National Gallery of Canada*, 1973, pp. 5-6, 13, note 9.
P. Hendy, *European and American Paintings in the Isabella Stewart Gardner Museum*, Boston, 1974, p. 14.
M. Boskovits, *The Martello Collection. Paintings, Drawings and Miniatures from the XIVth to the XVIIIth Centuries*, Florence, 1985, p. 40.
E. Rama, 'Bartolomeo Veneto', in *Storia della Pittura in Italia. Il Cinquecento*, XXVI, 1987, II, p. 637.
A. Gentili, 'Giovanni Bellini, la bottega, I quadri di devozione', in *Venezia Cinquecento*, I, 1991, p. 32.
L. Pagnotta, 'Bartolomeo Veneto', in *Saur. Allgemeines Künstler Lexikon aller Zeiten und Völker*, VII, Munich and Leipzig, 1993, p. 297.
L. Pagnotta, *Bartolomeo Veneto, L'Opera Completa*, Florence, 1997, pp. 156-57, no. 3, pp. 21-28.

This beautiful, quintessentially Venetian *Madonna and Child* is the earliest known picture by Bartolomeo Veneto, an important painter of devotional works and fashionable portraits in Venice, the Veneto and Lombardy in the first decades of the 16th century. The *cartellino* at lower left bears the date 1502 and is signed, curiously, 'Bartolamio mezo ven/izian e mezo cremonexe' [*Bartolomeo half-Venetian and half-Cremonese*], which suggests that he may have been born in Cremona and moved with his family to Venice at a young age, or that he was born of Cremonese parents in Venice. The precise date of his birth is not known, but the presence of the signature and date —as well as the remarkable technical refinement which the painting reveals — indicates that by this time, Bartolomeo was already an independent master with considerable prior experience (Pagnotta, *op. cit.*, p. 157).

Although many scholars have thought Bartolomeo to have been a pupil of the great Venetian painter Giovanni Bellini (c. 1430-1516), Laura Pagnotta, author of the definitive catalogue raisonné on the artist, has shown that early in his career, he most likely frequented the workshop not only of Giovanni, but also that of his brother, Gentile Bellini (c.1429-1507). She points to the precise, linear manner of drawing and the emphatically graphic silhouetting of the figures against the background as evidence of Gentile's influence. The typologies of the Madonna and Child, the morphology of drapery folds, and the panoramic landscape view which unfolds behind the Madonna's shoulders, on the other hand, depend more closely on Giovanni, as seen, for example, in his so-called *Madonna of the Meadow* of circa 1500 (London National Gallery; fig. 1) (Pagnotta, *op. cit.*, pp. 22-23).

In the present picture, the Madonna wears a rich red dress and deep blue mantle, edged with delicate gold embroidery and lined with glowing yellow fabric. Covered by a white headdress, symbol of her purity, the Madonna's head towers over the horizon, set high against the limpid blue sky in which clouds float serenely, evoking the heavenly kingdom on earth. She holds the Christ child in her lap, her downcast eyes and solemn expression suggesting foreknowledge of the coming Passion. The lively Christ child seems to wriggle away from his mother, his attention focused off to the right. She in turn holds his small foot as if to gently restrain him, perhaps in an effort to protect him from his fate. Nestled within the verdant landscape behind and to the left of the Madonna is a careful rendering of the Basilica of San Antonio in Padua, with its *cupole* and campanile described in minute detail. While this has led some scholars to conclude that the present picture was painted in Padua, it is also quite possible it was executed in Venice for a patron with Paduan origins, or for one with a special personal devotion to St. Anthony (Pagnotta, *op. cit.*, p. 24).

Most scholars believe that the compositional scheme, which shows the Madonna in a three-quarter view with the infant Christ in her lap as she holds his right foot in her hand, derives from a now-lost Bellini prototype, which some hold to have been the invention of Gentile, but which Pagnotta suggests was more likely to have been Giovanni's, perhaps in the form of a drawing made for use by his pupils (Pagnotta, *op. cit.*,

p. 23). Although deeply indebted to both Gentile and Giovanni Bellini, the present painting also reveals Bartolomeo's awareness of other trends within Venetian art of the early cinquecento. The strongly modeled, plastic forms and accentuated roundness of the figure's heads reflect the influence of Antonello da Messina, while the clear, bright luminosity through which the details of the background can be perfectly perceived calls to mind the contemporary work of Marco Basaiti and Vincenzo Catena (Pagnotta, *op. cit.*, p. 157).

The *Madonna and Child* also reflects Bartolomeo's fascination with the polish of Flemish painting, which was much admired at this time in Venice. This is seen in the depiction of the landscape background, in which the minute particulars of architecture and foliage are rendered with a miniaturist precision. Motifs such as the rounded tree-tops sprinkled with delicate highlights, and the inclusion of tiny figures engaged in everyday tasks — such as the oarsman steering a boat filled with oxen at right — point to the Flemish tradition as well, in particular, the work of Hans Memling and Joachim Patinir, many of whose pictures were then in Venetian collections.

Three other autograph versions of the present composition are known: in the Musée du Petit Palais, Avignon (inv. 20419; Pagnotta, *op. cit.*, p. 154, no. 1), thought by Pagnotta to be the earliest; formerly in the Crespi Collection, Milan (Pagnotta, *op. cit.*, p. 158, no. 3); and another, signed and dated in 1505, in the Accademia Carrara, Bergamo (inv. 723; Pagnotta, *op. cit.*, p. 162, cat. no. 5). The composition was extremely popular in early 16th-century Venice, as evidenced by the numerous copies and variants by artists from the Bellini school and circle, such as that attributed to Francesco Bissolo in the Accademia, Venice, or that now in the John G. Johnson Collection in the Philadelphia Museum of Art (inv. 183), which Pagnotta tentatively ascribes to Pietro Duia (Pagnotta, *op. cit.*, p. 22).

The present *Madonna and Child* has a most illustrious Venetian provenance. Its first certain owner was Marcantonio Michiel (d. 1834), whose collection in the Palazzo Michiel delle Colonne on the Grand Canal in Venice also included pictures by Giovanni Bellini, Andrea Schiavone, and sculptures by Jacopo Sansovino and Il Riccio. The last of the ancient patrician Michiel family line, Marcantonio had inherited not only his family's important art collection, but also those of the Zane, the Corner of San Cassiano, and the Barbarigo of Santa Maria Zobenigo, noble Venetian families of which he was the sole surviving relative (Lorenzetti, *op. cit.*, pp. V, VII). After Michiel's death in 1834, the palace and its collection passed to his daughter's son, Count Leopardo Martinengo, a man of great culture and learning, among whose beneficiaries were the Museo Correr, Venice; the Biblioteca Civica Queriniana, Brescia; and the town of Brescia, to which he left a portion of his paintings collection, today housed in the Museo Tosio Martinengo, Brescia. Bartolomeo Veneto's *Madonna and Child* remained in Martinengo's collection, however, and after his death in 1884 was inherited, along with the palazzo, by his nephew, Count Antonio Donà dalle Rose. It remained in the picture gallery in the palazzo on the Grand Canal until the mid-1930s, when the collection was dispersed.

Fig. 1, Giovanni Bellini, *Madonna of the Meadow* © National Gallery, London / Art Resources, NY.

143

JACOPO ROBUSTI, CALLED JACOPO TINTORETTO

(Venice 1519-1594)

Portrait of Nicolò Doria

inscribed and dated 'NICOLAI DORIA / IACOBI · ANN·XX / MDXXXXV·' (center right, on the pier)
oil on canvas
76 x 45¼ in. (193 x 114.9 cm.)

$300,000–500,000

£200,000–330,000

€230,000–370,000

PROVENANCE:
(Probably) Giovanni Carlo Doria (1576-1625), the sitter's nephew, Palazzo Doria di Vico di Gelsomino, Genoa, from whom inherited by his brother, Marc'Antonio Doria (1572-1651), Principe d'Angri (as of 1636), Genoa, from whom inherited by his son,
Giovanni Francesco Doria (1601-1653).
Giuseppe Finetti, Milan, by circa 1830.
Algernon Eustace Hugh Heber-Percy (b. 1944), Hodnet Hall, Hodnet, Market Drayton, Shropshire; Christie's, London, 24 November 1967, lot 62 (16,000 gns. to J. Lewis).

EXHIBITED:
Genoa, Palazzo Ducale, *El Siglo de los Genoveses e una lunga storia di arte e splendori nel Palazzo dei Dogi*, 4 December 1999-28 May 2000, no. XI.8 and p. 326, under no. XI.9 (entries by P. Boccardo).
Genoa, Palazzo Ducale, *L'Età di Rubens: Dimore, committenti e collezionisti genovesi*, 20 March-11 July 2004, no. 25 (entry by P. Boccardo) and p. 200, under no. 26 (entry by M. Priarone), illustrated, p.199.

LITERATURE:
P. Rossi, *Jacopo Tintoretto, I ritratti*, Venice, 1974, I, pp. 21, 25, 110, fig. 3.
F.R. Shapley, *Catalogue of the Italian Paintings*, Washington, D.C., National Gallery of Art, 1979, I, pp. 462-463, under no. 209 and 464, note 8.
R. Palucchini and P. Rossi, *Tintoretto, le opera sacre e profane*, Milan, 1982, I, pp. 37, 125, 236, under no. R6.
V. Pacelli, 'Il testamento di Marcantonio Doria: un avvio per la migliore conoscenza dei rapporti artistici fra Napoli e Genova', in *Ricerche sul '600 napoletano*, Milan, 1985, p. 84.
P. Boccardo, 'Ritratti di genovesi di Rubens e di Van Dyck: Conteso ed identificazioni', *Studies in the History of Art*, XLVI, 1994, pp. 81-82, fig. 4.
Venice, Gallerie dell'Accademia, *Jacopo Tintoretto: ritratti*, 1994, p. 167 (chronology by P. Rossi).
P. Boccardo, 'Ritratti di Marc'Antonio Doria e di suoi famigliari', in F. Abbate and F. Sricchia Santoro, eds., *Napoli, l'Europa: ricerche di storia dell'arte in onore di Ferdinando Bologna*, Catanzaro, 1995, pp. 194 and 195, note 10.
F. Polleross, 'Della Bellezza & della Misura & della Convenevolezza: Bemerkungen zur venezianischen Porträtmalerei anlässlich der Tintoretto-Ausstellung in Venedig und Wien', *Pantheon*, LIII, 1995, p. 35.
W.R. Rearick, 'Reflections on Tintoretto as a Portraitist', *Artibus et Historiae*, XXXI, 1995, pp. 55, 66, note 8, fig. 3.
P. Boccardo, 'Ritratti di collezionisti e committenti', in S. Barnes et al., eds., *Van Dyck a Genova: grande pittura e collezionismo*, exhibition catalogue, Milan, 1997, pp. 34-35, 42, fig. 7.
T. Nicholas, *Tintoretto: Tradition and Identity*, London, 1999, p. 6.
P. Boccardo, 'Il collezionismo delle classe dirigente Genovese nel Seicento,' in O. Bonfait et al., eds., *Geografia del collezionismo: Italia e Francia tra il XVI e il XVIII secolo. Atti delle giornate di studio dedicate a Giuliano Briganti (Roma, 19-21 settembre 1996)*, Rome, 2001, p. 131 and note 5, pl. I (with incorrect caption as Domenico Tintoretto).
V. Farina, *Giovan Carlo Doria, promotore delle arti a Genova nel primo Seicento*, Florence, 2002, pp. 125-126.
V. Farina, 'Gio. Carlo Doria (1576-1625)', in P. Boccardo, ed., *L'Età di Rubens: dimore, committenti e collezionisti genovesi*, exhibition catalogue, Milan, 2004, pp. 190, 194, item 525.
M. Falomir, 'Tintoretto's Portraiture', in M. Falomir, ed., *Tintoretto*, exhibition catalogue, Madrid, 2007, pp. 96, 100, and 113, note 33, p. 220, under no. 8 (entry by M. Falomir), and pp. 278, 280, under no. 28 (entry by M. Falomir), fig. 148.


NICOLAI
IACOBI

Fig. 1, Tiziano Vecellio, called Titian, *Portrait of Giacomo Doria* / Ashmolean Museum, University of Oxford, UK / The Bridgeman Art Library.

Fig. 2, Tiziano Vecellio, called Titian, *Portrait of Diego Hurtado de Mendoza* / Palazzo Pitti, Florence, Italy / The Bridgeman Art Library.

Painted in 1545, this striking portrait of the young Genoese aristocrat, Nicolò Doria, is among Jacopo Tintoretto's earliest known essays in the genre and a rare example of his use of the full-length format. Born circa 1525, Nicolò belonged to the ancient, noble Doria family, the most powerful in 16th-century Genoa. A direct descendant of the celebrated naval commander, Lamba Doria (1245-1323), Nicolò was the first-born son of Giacomo (or Jacopo) Doria and Bettina De' Mari. As was the case with his brothers and sisters, Nicolò made an advantageous marriage, taking as his bride a member of the Genoese patriciate, Aurelia Grimaldi, daughter of Nicolò Grimaldi, the banker to King Philip II of Spain. The marriage took place during the civil strife in Genoa of 1575-1576 that pitted the old nobility, such as the Dorias, against the new nobility, as represented by the Grimaldis. Nonetheless, the union resulted in nine children, of which the two sons eventually married into the illustrious Spinola family. By the time of his marriage, Nicolò had become one of the wealthiest men in Genoa.

Doria's distinguished political career began some ten years after Tintoretto painted this portrait. With the support of his paternal uncle, the Doge Giovanni Battista Doria (c.1470-1554), he was appointed a member of Genoa's main legislative body, the *Maggior Consiglio*, in 1555. In 1566, he was among the Genoese representatives sent to Rome to witness Pius V's ascension to the papal throne, and in the later 1550s and 1560s, held numerous other important diplomatic and administrative posts. His political career culminated in 1579, when he was elected Doge of the Republic, receiving the largest majority of votes recorded to date. Nicolò died on 13 October 1592, and was buried in the family church of San Matteo, where his brother Agostino, also Doge, (1534-1608) was later laid to rest.

As Tintoretto is not known to have visited Genoa, Nicolò must have posed for the artist on a visit to Venice, where his father had lived from 1529-1541, and where the family still had many close ties. In the early 1530s, Nicolò's father had commissioned Titian to paint his portrait, now preserved in the Ashmolean Museum, Oxford (fig. 1). It is not surprising that for his own portrait, the twenty-year-old Nicolò would turn to Tintoretto—a less established but promising artist of his own generation, who, like him, was then coming into his own. As in other of Tintoretto's early portraits, Titian's influence is here seen in the restrained palette and strong light which focuses on the sitter's relatively firmly defined facial features and hands. While Nicolò's intense and penetrating gaze echoes that of his father in Titian's portrait, he is here presented life-size and full length, a grander, more imposing format which may signal his youthful ambitions. While unusual at this time, the use of this format was likely inspired by Titian's so-called *Portrait of Diego Hurtado de Mendoza* of circa 1541, now in the Palazzo Pitti, Florence (fig. 2), which Tintoretto surely knew.

In the present portrait, the sitter is turned at a three-quarter angle, with his right arm akimbo and his left hand poised on the hilt of his sword, suggesting energy and decisiveness. The

Detail of the present lot.

sweeping curve of the curtain at left, with its zig-zag pattern of folds, underscores the figure's vitality, as does the strong diagonal accent of the sword. Set close to the picture plane and gazing resolutely at the viewer, Nicolò projects a commanding, forceful presence. While the monumental stone pier on the right augments this impression, it also identifies Nicolò as a member of Genoa's ancient ruling elite, who since the early 13th century had built churches and palaces faced with similar alternating bands of dark and light stone. The painted pier may specifically allude to the façade of San Matteo, the Doria family church since its founding in 1125, which is still faced with such stone coursings today (*L'Età di Rubens, op. cit.*, p. 198).

As Boccardo has shown, this picture is probably identifiable with 'uno ritrato in piedi mano del Tintoretto' [*a portrait, full-length, by the hand of Tintoretto*] listed in the inventory of the sitter's nephew, Giovanni Carlo Doria (1576-1625), drawn up by late 1621 (*L'Età di Rubens, op. cit.*, pp. 194, 198). It subsequently passed to his brother, Marc'Antonio Doria (1572-1651), in whose inventory of 1651 it was erroneously given to Titian: 'Del quondam Illustrissimo Nicolò Doria zio paterno quando era giovine per mano di Titiano' [sic]. [*Of the late most worthy Nicolò Doria, paternal uncle, when he was young, by the hand of Titian.*] (Pacelli, *op. cit.*, p. 84). The picture then passed, along with other of the most important family portraits, to Marc'Antonio's son, Giovanni Francesco Doria (1601-1653), after which it was lost to notice until circa 1830, when recorded in the collection of Giuseppe Finetti in Milan. The *Portrait of Nicolò Doria* resurfaced in the mid-20th century in the collection of Algernon Heber-Percy at Hodnet Hall, Shropshire. He may have inherited it from the descendants of Algernon Percy, nephew of the 5th Duke of Northumberland, who had married Emily Heber, daughter of Bishop Heber, in 1839. Sold by Heber-Percy at Christie's, London, in 1967, the *Portrait of Nicolò Doria* has remained in the same collection until the present day.

144

PAUWELS FRANCK, CALLED PAOLO FIAMMINGO

(Antwerp? c. 1540-1596 Venice)

The Judgment of Paris

oil on canvas
14¼ x 45⅞ in. (36.2 x 116.5 cm.)

$120,000-180,000

£73,000-110,000

€90,000-135,000

PROVENANCE:
Sir Otto Beit (1865-1930), Bt., K.C.M.G., and by descent to
Mrs. Arthur Bull; Christie's, London, 25 October 1946, lot 37, as 'Andrea Schiavone' (140 gns. to Wallraf).

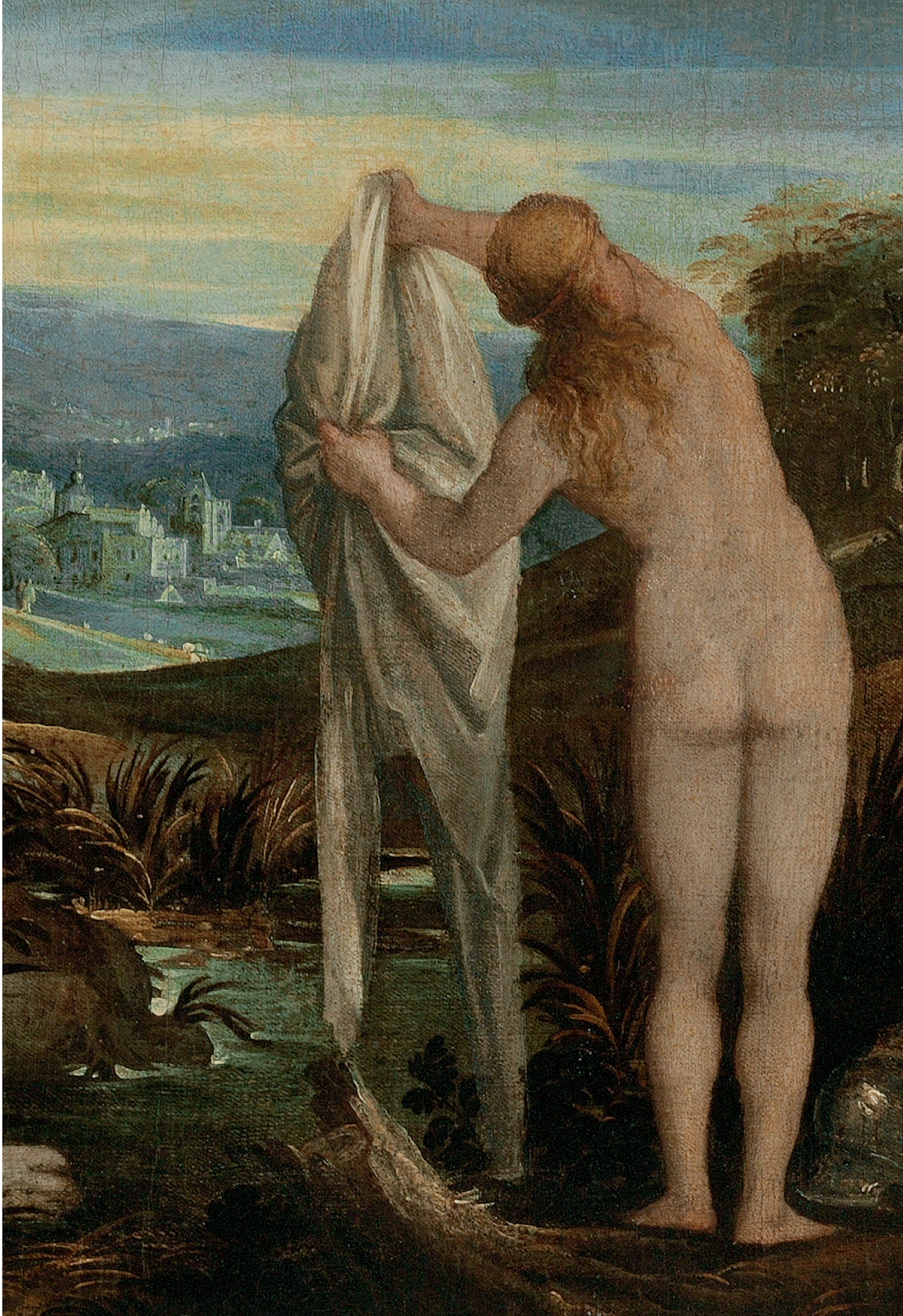
LITERATURE:
W. von Bode, *Catalogue of the collection of the Pictures and Bronzes in the Possession of Mr. Otto Beit*, London, 1913, p. 99, no. 138, as 'Andrea Schiavone'.

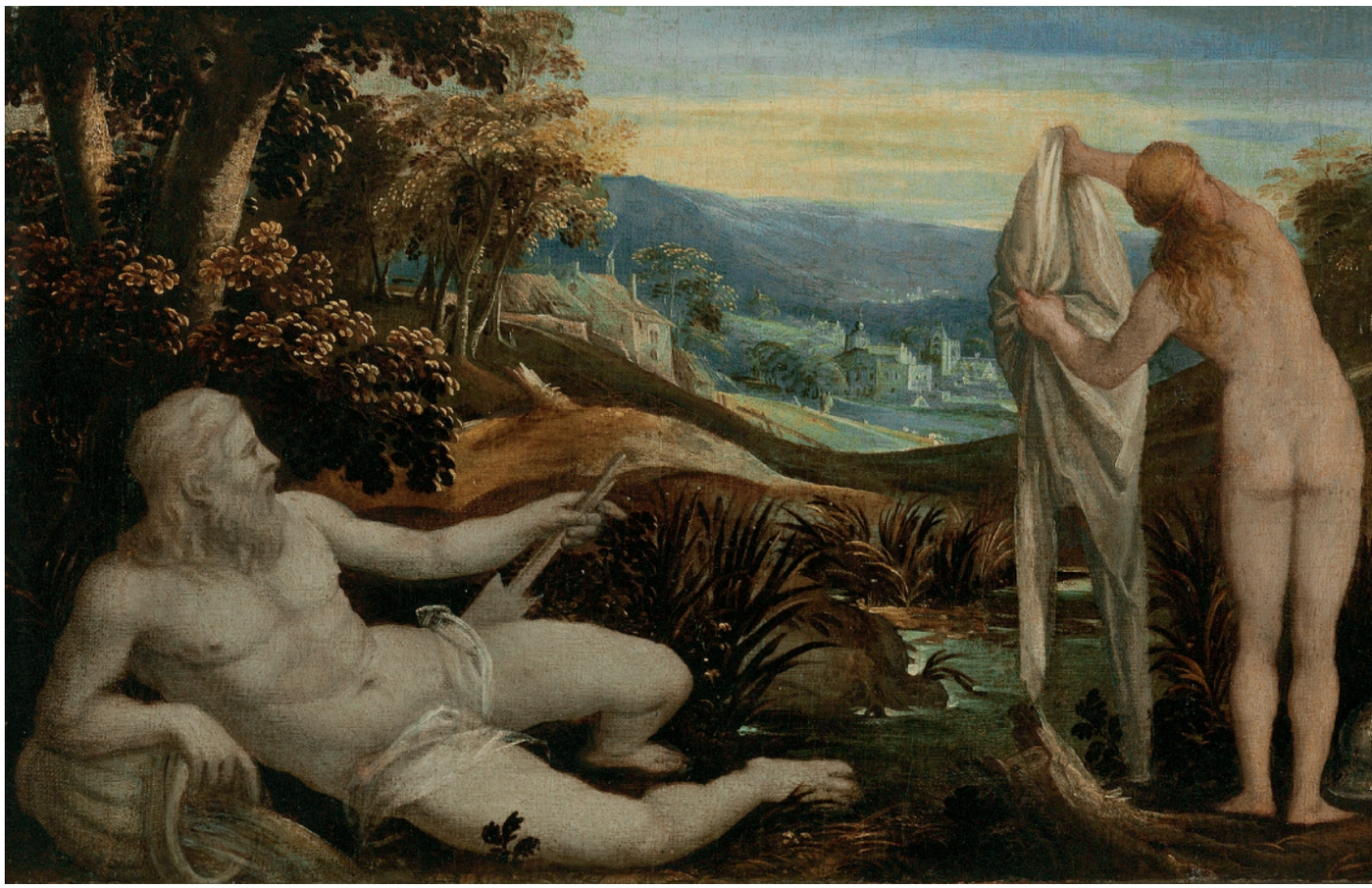
Probably born in Antwerp, Pauwels Franck was registered in the city's Guild of St. Luke in 1561. In the early 1570s, he travelled south to Italy, perhaps spending time in Florence. By 1573, he seems to have settled in Venice, where in addition to his own private commissions, he became a valued collaborator of Jacopo Tintoretto, assisting him with the landscape backgrounds of paintings such as the *Saint Roch in the Desert*, of around 1580, for the church of San Rocco (in situ). At that same time, Pauwels began working on several series of paintings for his most important patron, Hans Fugger (1533-1598), which were installed in the German banker's Kircheim castle in Bavaria. He eventually opened his own studio in Venice, where he was known as Paolo Fiammingo, and alongside religious commissions such as his series of paintings for the Oratorio of San Nicolò della Lattuga (circa 1582), he excelled in Giorgionesque landscapes populated with mythological figures, such as the present composition. Throughout his career, Pauwels continued to work in a Mannerist style reflecting the influence of Tintoretto, Veronese, and Bassano.

Executed in Pauwels' typically lively brushwork, this horizontal canvas may originally have been set into a piece of furniture, or installed as a frieze running along the entablature below the ceiling of a Venetian home. It is likely to have been part of a series of mythological scenes, all of identical format, although other paintings from this group have yet to be identified.

In the early 20th century, this picture was in the collection of the great connoisseur, Otto Beit at Russborough, where it was catalogued by Wilhelm von Bode as a work of Andrea Schiavone (*loc. cit.*). In 1958, Bernard Berenson attributed the painting to Lambert Sustris, a Dutch painter who was likely active in Titian's studio in Venice (written communication). We are grateful to Professor Peter Humfrey for suggesting the attribution to Paolo Fiammingo on the basis of firsthand study, and to Professor Mauro Lucco, for confirming this ascription on the basis of photographs (private communication, 14 December 2012).

As von Bode noted, the principle figures in this composition are based on Marcantonio Raimondi's celebrated print after a now-lost drawing by Raphael of *The Judgment of Paris*. It is not surprising that Pauwels, primarily a landscape painter, would turn to this well-known print for his staffage. Notably, the figures appear in reverse of the print, suggesting that Pauwels was either working from Raphael's drawing, or more likely, from a print after Marcantonio's engraving. Professor Lucco has observed that the figures also show an awareness of Roman sculpture, perhaps reflecting an early visit to the Eternal City, and on this basis he suggests that the present painting may be one of Pauwels' earliest known works, painted circa 1575-1580.





145

STUDIO OF LAVINIA FONTANA

(Bologna 1552-1614 Rome)

Self-portrait at the keyboard with a maidservant

with signature and inscription 'LAVINIA VIRGO PROSPERI FONTANAE / FILIA
EX SPECVLO IMAGINEM / ORIS SVI EXPRESIT' ANNO / MDLXXV' (upper left)
oil on metal
10¼ x 9 in. (26 x 22.8 cm.)

$30,000–50,000

£20,000–33,000

€23,000–37,000

PROVENANCE:
George Granville Sutherland-Leveson-Gower, 5th Duke of Sutherland, K.T., P.C. (1888-1963); Christie's, London, 2 May 1958, lot 10, (280 gns. to Appleby, as Lavinia Fontana).
with Julius Weitzner.
Acquired by the father of the present owner, probably in the late 1950s.

The present picture is a fine studio replica of the earliest known self-portrait by Lavinia Fontana, painted in 1575 and now preserved in a private Roman collection (M.T. Cantaro, *Lavinia Fontana Bolognese 'pittora singolare' 1552-1614*, Rome, 1989, no. 4a.7, p. 64). Created as a marriage portrait for her future husband and his family, the picture shows Lavinia attired in an elaborate costume, fine jewelry and attended by a servant, thus emphasizing her wealth and status. The clavichord and painter's easel refer to her accomplishments as an artist and a gentlewoman by birth and breeding, while the Latin inscription at upper left alludes to her virginal state, a key factor in marriage bargains at the time: 'Lavinia the Virgin Daughter of Prospero Fontana depicted herself from a mirror in the year 1575.' Two later versions of the composition, both dated 1577, are known: the first, considered autograph, is in the Accademia San Luca, Rome, and the other, a copy, is in the Uffizi, Florence (ibid., no. 4a. 12, pp. 72-74).The present picture is a fine workshop replica of the earliest known Self-Portrait by Lavinia Fontana, painted in 1575 and now preserved in a private Roman collection (M.T. Cantaro, *Lavinia Fontana Bolognese 'pittora singolare' 1552-1614*, Rome, 1989, no. 4a.7, p. 64). Created as a marriage portrait for her future husband and his family, the picture shows Lavinia attired in an elaborate costume, fine jewelry and attended by a servant, thus emphasizing her wealth and status. The clavichord and painter's easel refer to her accomplishments as a gentlewoman by birth and breeding, while the Latin inscription at upper left alludes to her virginal state, a key factor in marriage bargains at the time: 'Lavinia the Virgin Daughter of Prospero Fontana depicted herself from a mirror in the year 1575.' Two later versions of the composition, both dated 1577, are known: the first, considered autograph, is in the Accademia San Luca, Rome, and the other, a copy, is in the Uffizi, Florence (ibid., no. 4a. 12, pp. 72-74).


LAVINIA VIRGO PROSPERI FONTANAE
FILIA EX SPECULO IMAGINEM
ORIS SUI EXPRESIT ANNO
M D LXXV


ANO 37

146

BERNARDINO DE' CONTI

(circa 1470-after 1523)

Portrait a lady from the Trivulzio family, three-quarter-length

inscribed with symbols and 'ANO 37' (lower edge)
oil on panel
42½ x 30 in. (108 x 76.2 cm.)

$400,000-600,000

£270,000-400,000

€300,000-450,000

PROVENANCE:
Princess Mathilde Bonaparte (1820-1904), Paris.
Private collection, Frankfurt, by 1949.
(Possibly) with T. P. Grange, London, 1955.
with French & Co., New York, 1957.
Private collection.

LITERATURE:
W. Suida in *Leonardo da Vinci Loan Exhibition*, Los Angeles, Los Angeles County Museum, 3 June-17 July 1949, p. 93 under no. 44.
Interior Design, September, 1957, p. 201, illustrated.
P. Trutty-Coohill, *Studies in the School of Leonardo da Vinci: Paintings in Public Collections in the United States with a Chronology of the Activity of Leonardo and his Pupils and a Catalogue of Auction Sales*, Ph.D. dissertation, Pennsylvania State University, August, 1982, pp. 136, 139, n. 6.
M. T. Fiorio, "Per il ritratto lombardo: Bernardino de' Conti", *Arte Lombarda*, LXVIII/LXIX, 1984, p. 51, under n. 45.

Fig. 1, Bernardino de' Conti, *Gentleman of the Trivulzio family*, Detroit Institute of Arts, Detroit.

Bernardino dei Conti was among the leading portrait painters in late quattrocento and early cinquecento Milan, where he worked for the city's preeminent families. Influenced by the portraits of Leonardo da Vinci and Ambrogio de Predis (c. 1455-after 1508), Bernardino was also inspired by the work of Bartolomeo Veneto, who, in turn, drew from the art of Giorgione. Bernardino's earliest portrait, completed 15 June 1496, depicts the child duke Francesco Sforza (Rome, Pinacoteca Vaticana, inv. 40446). Among the many portraits he painted for the Visconti-Sforza court was a likeness of Francesco's mother, Isabella of Aragon, Princess of Naples (1470-1524), the wife of Gian Galeazzo Sforza, the 6th Duke of Milan (whereabouts unknown).

Between 1508 and 1522 Bernardino was likely in France, where he painted several portraits of Charles II d'Amboise, governor of Milan under Louis XII. There he also came in contact with members of the Milanese Trivulzio family, a number of whom fought on behalf of the French Kings. The present three-quarter-length portrait of an elegant woman in sumptuous costume and elaborate *zazara* (headdress) has traditionally been identified as a lady from the Trivulzio family and as a pendant to a painting in the Detroit Institute of Arts (inv. 38.80), entitled *Gentleman of the Trivulzio Family*. This latter identification is based on a third picture by Bernardino, a *Portrait of Gian Giacomo Trivulzio* (ex-Trivulzio collection, untraced), which is inscribed with the sitter's name and repeats the same unusual background that is found in the two pendants.

The Detroit sitter has sometimes been identified as Camillo Trivulzio (see F. Malaguzzi Valeri, *La Corte di Lodovico il Moro*, Milan, 1915-1929, III, p. 56, fig. 39), the natural son of Giangiacomo who was legitimized by a certificate of the Conte Palatino, confirmed by Pope Maximilian I. Camillo was a military general for the French and conducted Francis I on his triumphal entry into Milan after the Battle of Marignano in 1515. The striking background may represent the colors of the French Royal house (see P. Trutty-Coohill, *op. cit.*, p. 136). Camillo married Cecilia di Ambrogio del Maino who bore two children, Giangiacomo and Camillo. If the identification of the Detroit picture as Camillo is confirmed, it may be assumed that the present portrait represents his bride Cecilia, the pair of portraits perhaps commissioned on the occasion of their marriage.

Whatever the circumstances of their origin, both the present and Detroit pictures are characteristic works of Bernardino's mature period. The hairstyle of the sitter in the present painting points to a date in the first decade of the 16th century, which is also suggested by the costume of the male sitter. This dating is further supported by the three-quarter-view format of both works, which was generally eschewed by Milanese artists after 1500 in favor of a new model inspired by Leonardo da Vinci's extraordinarily influential *Portrait of Cecilia Gallerani* (Cracow, Czartoryski Museum, inv. XII-209), painted in the 1490s.

The present painting and its companion panel in Detroit were once in the collection of Princess Mathilde Bonaparte (1820-1904), daughter of Jérôme Bonaparte, King of Westphalia, and niece of Napoleon Bonaparte. She was the former wife of Prince Anatole Demidoff and a cousin of Emperor Napoleon III. Nicknamed "le plus beau decolleté d'Europe". Princesse Mathilde, herself a talented artist, was celebrated for presiding over one of the most fashionable salons in Paris.

PROPERTY FROM A PRIVATE COLLECTION

147

RAFFAELLO SANZIO, CALLED RAPHAEL

(Urbino 1483-1520 Rome)

Saint Benedict receiving Maurus and Placidus

black and red chalk, pen and brown ink, brown and grey wash, squared in black chalk, partially indented with stylus, an added section of paper at the left of the sheet
14½ x 16¼ in. (36.8 x 41.3 cm.)

$1,000,000–1,500,000

£670,000–1,000,000

€750,000–1,100,000

PROVENANCE:
From a collection formed in Tuscany in the 18th century.
Anonymous sale; Christie's, London, 19 April 1988, lot 27, as 'Attributed to Raphael'.
Private collection, New York; on loan to the Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

LITERATURE:
G.V.G. Shepherd, *A monument to Pope Pius II: Pinturicchio and Raphael in the Piccolomini Library in Siena 1494-1508*, Ph.D. dissertation, Harvard University, 1993.
W. Andersen, 'A Wonderful Early Drawing by Raphael', *Drawing*, XVI, no. 3, 1994, pp. 49-52, illustrated.
T. Clifford and J. Dick, *Raphael: The Pursuit of Perfection*, exhibition catalogue, Edinburgh, 1994, under no. 30, fig. 53.
L. Kanter in G. Testa ed., *La Cappella Nova*, Milan, 1996, p. 95, note 2.
H. Chapman, T. Henry and C. Plazzotta, *Raphael: From Urbino to Rome*, exhibition catalogue, London, 2004, p. 62, note 61.
T. Henry, 'Raphael and Siena', *Apollo*, October 2004, pp. 52-53, illustrated fig. 3.
T. Henry, 'Nuove prospettive per Raffaello prima di Roma', *Accademia Raffaello. Atti e Studi*, 1, 2006, pp. 89-110.

A remarkable early drawing by Raphael, this sheet can be dated to circa 1503, at which time the young artist was collaborating with Pinturicchio on the fresco cycle in the Piccolomini Library, Siena. The composition later exerted a significant influence on two frescoes in the Benedictine cycle at the monastery of Monteoliveto Maggiore: that of *Saint Benedict receiving Maurus and Placidus* by Sodoma (circa 1505), and that of *Saint Benedict sending Maurus to France and Placidus to Sicily* by Bartolommeo Neroni (1534).

Raphael's modelli for the Piccolomini Library

In 1503 the twenty-year-old Raphael was an independent master, already recognized for his skill as a draftsman. According to Vasari, he was invited to Siena by Pinturicchio (*circa* 1454-1513), who had been commissioned in 1502, by Cardinal Francesco Piccolomini (1439-1503), to decorate a new library the cardinal had built beside the Duomo. The frescoes were to show events from the life of the cardinal's uncle, Aeneas Silvius Piccolomini, Pope Pius II (1405-1464). It is likely that Raphael was only involved in the earlier stages of the commission, executing compositional drawings for Pinturicchio but not assisting with the actual execution of the frescoes. That would date his involvement in the project to 1502-1503. Two of his highly-finished drawings for the library are known: the modello for *The Departure of Aeneas Silvius for the Council of Basel* (Florence, Uffizi, inv. 520E; P. Joannides, *The Drawings of Raphael*, Oxford, 1983, no. 56) and that for *The Presentation of Eleanora of Portugal to the Emperor Frederick III* (New York, Pierpont Morgan Library; Joannides 59).

The Morgan drawing (fig. 1) is especially important in comparison to the present drawing, very close in style and technique, with its compact, weighty figures and delicate shading. In composition it also serves as an important prototype for the present *Saint Benedict*. Both drawings utilize a striking semi-circular arrangement of figures, in which the groups rising at the outer edges of the scene draw the eye inwards and down to focus on the serene encounter at the center. The present sheet also shares with the Morgan drawing the framing device of the horses' heads which terminate the composition on each side. The most significant link between the two drawings, however, is the figure of the Emperor at the lower center of the Morgan sheet, which was virtually replicated in the form of the man who presents his kneeling son on the left of the *Saint Benedict*. In both drawings, this figure serves the same compositional function: the strong diagonal acts as a bulwark between the jostling crowds of the entourage and the calm at the center of the composition.

The function and subject of the present drawing have been debated. When it was sold in 1988, it was identified as a preparatory design for the Piccolomini Library, showing *The Anti-Pope Felix V blessing his Sons*. Although this subject did not appear in the final decorative scheme, Raphael may have provided designs for a range of episodes taken from Aeneas Silvius's autobiographical *Commentaries*, allowing the patron to select those that he wished to be included in the fresco cycle. There is insufficient evidence to prove or disprove this theory: the size and type of the paper is the same as that used for the Piccolomini modelli, although the present sheet has been trimmed at the top. Yet this could simply indicate that Raphael used paper from the same source for various projects at this time. However, if the drawing had initially been conceived for the Piccolomini Library and then adapted for another purpose, this would explain the presence of some reworking and the highly unusual feature of an added piece of paper, obliterating the artist's first idea for the man in the left foreground of the drawing. The amended figure, on the added paper, is the one which makes such a striking visual link with the Emperor in the *Presentation* modello. Having recast the unused *Felix V* composition as a different subject, for a different patron, Raphael may have decided to introduce this imposing and familiar figure. He was evidently fond of the pose, because he would return to it again some ten years later in his *Study for the Madonna of the Fish* (circa 1513; Florence, Uffizi, inv. 524E; fig. 2; Clifford and Dick, *loc. cit.*). In this late drawing, which again shows the man supporting a young boy, the relationship between the figures is more complex, and reflects the greater experience of the artist, and yet suggests the enduring appeal that this pose held for Raphael.

The connection with Monteoliveto Maggiore

Whether or not the genesis of this drawing can be linked to a lost scene of *Felix V* in the Piccolomini Library, there is no doubt that it can be linked to the Benedictine monastic community at Monteoliveto Maggiore. The central group of the elderly bearded man and the kneeling young boys was used by Sodoma (1477-1549) in his fresco of *Saint Benedict receiving Maurus and Placidus*, executed for the monastery in about 1505 (fig. 3). There has been some debate over how Sodoma could have known Raphael's drawing, as there is no documentation that the two artists knew each other before their work in the Stanza della Segnatura in the Vatican in 1508. It is of course possible that they could have met in Siena, but Tom Henry proposed another hypothesis in his 2004 *Apollo* article: he suggested that Raphael may have been invited to supply a drawing to the community at Monteoliveto, prior to Sodoma's commission, with a view to continuing Luca Signorelli's work on the fresco cycle representing the *Life of Saint Benedict*.

Signorelli had executed a number of frescoes for the monastery's cloister in 1498-1499, and by 1502-1503 it must have become clear to the community that he would not complete the entire cycle. It would therefore have become necessary to find another artist to finish the frescoes and Raphael, who had an established reputation and was known to be working on another fresco project in nearby Siena, would have been a natural choice. He might already have been known to the monks, as there is evidence that he had studied Signorelli's frescoes at the time he was preparing designs for the Piccolomini Library. Contemporary copies of Raphael's early drawings, in the *Libretto* in Venice, include a *Standing Man* and a *Study of Heads* which show his awareness of Signorelli's Monteoliveto frescoes (see Henry, 2004, *op. cit.,* p. 53). Similarly, a drawing of *Four standing Soldiers*

at the Ashmolean (inv. WA1846.154) appears to copy figures from Signorelli's frescoes of *Benedict discovering Totila's Deceit* and *Benedict recognizes and receives Totila*. The Oxford drawing helps to establish the date of Raphael's likely visit to Monteoliveto, because it is a preparatory study for the Piccolomini fresco of *Aeneas Silvius crowned Poet Laureate by Frederick III*. This supports the idea that the young artist visited the monastery on at least one occasion around 1503, and it may have been while he was copying Signorelli's frescoes for his own studies that he was approached by the monks to complete the work that Signorelli had left unfinished.

The present drawing, whether or not it was adapted from an earlier composition, could have been presented by Raphael to the community as a test-piece: a modello for one of the scenes not yet painted by Signorelli. Even though Raphael did not take on the Monteoliveto commission, returning instead to Perugia and a commission for *The Oddi Altarpiece*, his drawing would presumably have remained in the possession of the monastery archives among other documents relating to the cloister frescoes. This theory helps to explain how Sodoma could have been familiar with the composition without necessarily knowing Raphael in person. When he was contracted to paint the remaining frescoes in 1505, he would have been shown any pre-existing designs for the cycle and he may either have been required to follow Raphael's design for the *Saint Benedict* or have chosen to do so. More importantly, this would explain how, twenty years later, Bartolommeo Neroni (circa 1505-1571) could use Raphael's composition, far more extensively than had Sodoma, for his fresco in the same cloister of *Saint Benedict sending Maurus to France and Placidus to Sicily* (fig. 4). In this fresco Neroni borrows the central three figures used by Sodoma, transforming the kneeling boys into their adult selves in the process, and also copies the monks who are glimpsed directly behind Saint Benedict in the present drawing — who do not appear in Sodoma's fresco. This must indicate that Neroni had independent access to Raphael's drawing of the composition, which in turn suggests that the sheet had remained at Monteoliveto.

Style and Attribution

The sheet shows Raphael's draftsmanship at a moment of transition, between the legacy he inherited from his Umbrian forebears and the increasing fluidity and confidence of his artistic maturity. As already noted, the formal arrangement of figures and the plasticity of forms can be linked stylistically to the Piccolomini Library modelli and to Raphael's earlier works. However, the use of the brown wash is already freer and more impressionistic than in the modello for *The Presentation*, foreshadowing drawings of the Florentine period such as the *Studies for a Virgin and Child with Saint John* (Oxford, Ashmolean Museum, inv. WA1846.161; fig. 5; Joannides 112) or the *Modello* for the Washington D.C. *Saint George and the Dragon* (Washington, National Gallery of Art, B.33,667; fig. 6; Joannides 119).

Since its sale in 1988, the leading scholars of Raphael's drawings have unanimously accepted this sheet as an important

Fig. 1, Raffaello Sanzio, called Raphael, *Cardinal Aeneas Sylvius Piccolomini Presents Eleanor of Portugal to Emperor Frederick III*, 1502–1504, The Pierpont Morgan Library, New York / Art Resource, NY.

Fig. 2, Raffaello Sanzio, called Raphael, *Four figures (*study for *The Madonna of the Fish)*, Uffizi, Florence / Scala / Art Resource, NY.

Fig. 3, Giovanni Antonio Bazzi, il Sodoma, *Saint Benedict receiving Maurus and Placidus*, Monastery of Monteoliveto Maggiore, Siena, Marka / SuperStock.

Fig. 4, Bartolommeo Neroni, il Riccio, *Saint Benedict sending Maurus to France and Placidus to Sicily*, 1534, Monastery of Monteoliveto Maggiore, Siena, De Agostini / SuperStock.

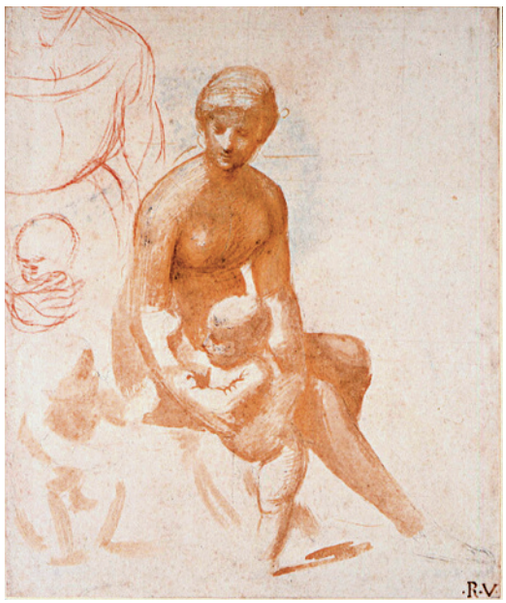


Fig. 5, Raffaello Sanzio, called Raphael, *Studies for a Virgin and Child with Saint John*, Ashmolean Museum, Oxford.

addition to the young artist's oeuvre. John Shearman is recorded as having endorsed the attribution on 11 January 1989, while Konrad Oberhuber wrote to the present owner on 10 September 1990 that he was convinced it was from the hand of Raphael, later adding that he would include the drawing in the next edition of his book on the artist's drawings. Paul Joannides also confirmed his belief in the attribution in a letter to the present owner dated 24 August 1990 (letters in the Fogg Museum Archives; Andersen, *op. cit.*, pp. 51-2). Tom Henry, in his recent papers, has also concurred with the attribution to Raphael and, in reassessing the evidence, explored how the drawing can be connected to the artist's activity at this date.

The Subject

As Laurence Kanter was the first to recognize (Andersen, *op. cit.*, p. 50), Raphael's drawing represents one of the key episodes in the history of the Benedictine Order: the moment when Saint Benedict receives his first disciples. The Roman youths Maurus and Placidus were given into Benedict's protection by their respective fathers, Equitius and Tertullus, who thereby showed their veneration and respect for the saint. Maurus and Placidus usually appear together in Benedictine legend and they share a feast day, 5 October. Entering Benedict's community at Subiaco as children, they feature in one of the earliest miracles of the order. Having been sent to draw water from the lake near the monastery, the young Placidus lost his footing and fell in. From within the monastery, Benedict became aware of the danger and sent Maurus to find him. Maurus saved his friend from drowning, but only afterwards realized that he had walked on the water in order to do so; this was explained as a miracle of Saint Benedict working through Maurus. Placidus' father, Tertullus, later gave Saint Benedict the lands on which the monastery of Monte Cassino was built and the two young monks accompanied their founder to the new mother-house. As grown men, they were significant for their role in spreading the Benedictine rule to other dominions. As shown in Neroni's fresco, Maurus was sent to France, while Placidus went to Sicily, where he is traditionally thought to have been martyred by corsairs. He is now co-patron of the city of Messina, while Saint Maurus is invoked for fever, rheumatism, epilepsy and gout.

Despite the significance of the scene represented in the present drawing, it is very rare in artistic representations and Raphael's work was instrumental in establishing a new iconography for these Benedictine saints, which later artists could follow. However, the drawing is important for far more than its subject. It provides an insight into artistic collaboration during the Italian Renaissance and, more specifically, into Raphael's role as a draftsman and designer at this early, formative stage of his career. Furthermore, it testifies to the respect and admiration which his contemporaries already felt for his work. They were not only the much older Pinturicchio, who recognized the young man's extraordinary talent and invited Raphael to provide designs for the Piccolomini Library in direct contravention of the terms of his contract, but also the artists of Raphael's own generation — Sodoma and the younger Neroni — who would acknowledge the continuing force and power of this modello, up to thirty years after it was executed.

148
ALESSANDRO FILIPEPI, CALLED SANDRO BOTTICELLI

(Florence 1444/45-1510)

'The Rockefeller Madonna': Madonna and Child with Young Saint John the Baptist

tempera, oil and gold on panel
18¼ x 14½ in. (46.3 x 36.8 cm.)

$5,000,000–7,000,000

£3,400,000–4,700,000

€3,800,000–5,200,000

PROVENANCE:
Charles Graham Somerwell, Baberton House, Juniper Green; Christie's, London, 23 April 1887, lot 149 (480 gns. to Noseda).
John Postle Heseltine, London.
with Lord Duveen, New York, 1925.
John D. Rockefeller, Jr. (1874-1960), by 1931, and by descent to
Winthrop Paul Rockefeller (1912-1973), Morrilton, Arkansas; Sotheby's, New York, 8 January 1981, lot 101.
Gerald P. Gutterman, Bedford, New York.
Anonymous sale; Sotheby's, New York, 15 January 1987, lot 11.
Ishizuka Collection, Tokyo, 1987.
Anonymous sale; Christie's, New York, 21 May 1992, lot 38, where acquired by the present owner.
Private collection, New York.

EXHIBITED:
Edinburgh, Scottish Royal Academy, *Loan Exhibition of Works by Old Masters and Scottish National Portraits*, 1881, no. 511, as Botticelli.
London, Royal Academy, *Exhibitions of Works by The Old Masters*, 1894, no. 169, as Botticelli.
London, Royal Academy, *Winter Exhibition*, 1912, no. 40, as Botticelli.
Mexico City, Connoisseur Art Gallery, *A Botticelli Masterpiece*, May 1994, as Botticelli.
Santiago, Chile, Museo de Bellas Artes, *Sandro Botticelli*, May 1995, as Botticelli.
Paris, Musée du Luxembourg, *Botticelli. De Laurent le Magnifique à Savonarole*, 1 October 2003-22 February 2004, pp. 130-133, no. 13, as Botticelli.
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LITERATURE:
H. Ulmann, *Sandro Botticelli*, Munich, 1893, p. 127, as Botticelli.
H.P. Horne, *Alessandro Filipepi commonly called Sandro Botticelli, Painter of Florence*, London, 1908 (reprinted and Italian translation with addenda edited by C. Caneva and G. Giusti) in H.P. Horne, *Botticelli*, Florence, 1986, p. 265, as Botticelli and workshop.
W. von Bode, *Sandro Botticelli*, Berlin, 1921, p. 135 (English translation, London, 1926), as Botticelli and workshop.
A. Venturi, *Botticelli*, Rome, 1925, p. 118, as Botticelli's workshop.
W. von Bode, *Botticelli: des Meisters Werke in 155 Abbildungen, Klassiker der Kunst*, Berlin-Leipzig, 1926, p. 124, repeats 1908 attribution.
Y. Yashiro, *Sandro Botticelli and the Florentine Renaissance*, revised ed., London, 1929, p. 224, as Botticelli.
R. van Marle, *The Development of the Italian Schools of Painting*, XII, The Hague, 1931, pp. 170-171, 222, as Botticelli.
B. Berenson, *The Italian Painters of the Renaissance*, London, 1932, p. 105, as Botticelli.
C. Gamba, *Botticelli*, Milan, 1936, p. 168, as Botticelli.
J. Mesnil, *Botticelli*, Paris, 1938, p. 225, as Botticelli and workshop.
R. Salvini, *Tutta la pittura del Botticelli, 1485-1510*, Milan, 1958, II, p. 75, as Botticelli and workshop.
B. Berenson, *Italian Pictures of the Renaissance: Florentine School*, 1963, I, p. 37, as Botticelli.
G. Mandel, *L'opera completa di Botticelli*, 1967, p. 103, no. 116, as Botticelli.
R. Olson, *Studies in the Later Works of Sandro Botticelli*, Ph.D dissertation, Princeton University, 1975, I, pp. 210-211; II, fig. 200, as Botticelli's school.
R. Lightbown, *Sandro Botticelli*, Berkeley, 1978, I, p. 155; II, pp. 84-85, no. B76, as Botticelli.
R. de Angelis, *Todas las Pinturas de Botticelli*, 1980, p. 72, fig. 127A, as Botticelli.
R. Lightbown, *Sandro Botticelli: life and work* (English edition), Milan, 1989, pp. 223-224, pl. 90, as Botticelli.
R. Lightbown, *Sandro Botticelli: life and work* (Italian edition), New York, 1989, pp. 223-224, pl. 90, as Botticelli.
R. Lightbown, *Sandro Botticelli: life and work* (French edition), Paris, 1990, I, pp. 223-24; II, pp. 90, 381-382, no. B76, as Botticelli.
B. Deimling, *Sandro Botticelli 1444/45-1510*, Cologne, 1994, p. 67, as Botticelli.
'Botticelli L'hymne à la Grace', *Paris Match*, official guide to the exhibition *Botticelli. De Laurent le Magnifique à Savonarole*, Paris, September 2003, pp. 6-7, as Botticelli.
'Botticelli L'hymne à la Grace', *Paris Match*, September 2003, no. 2834, pp. 64-65, as Botticelli.
A. Yacob, 'La Vierge et L'Enfant adores par saint Jean', *L'Oeil - hors-série, Botticelli. De Laurent le Magnifique à Savonarole*, April/June 2003, Paris, p. 40, as Botticelli.
I. Schmitz, 'Botticelli. De Florence à Paris. L'Automne du Quattrocento', *Le Figaro, L'Oeil - hors série, Botticelli. De Laurent le Magnifique à Savonarole*, 2003, p. 108, as Botticelli.
M. Lacas, 'Visions Sacrées, reves poétiques. Madone au pavillon', *Connaissance des Arts*, Paris, 2003, p. 58, as Botticelli.
'L'exposition à la lupe, étude de quelques tableaux: La Vierge et L'Enfant adores par saint Jean', *Le Spectacle du Monde*, from the *Botticelli* series, no. 14, Paris, 2003, pp. 50-51, as Botticelli.
C. Castandet, 'De Madone en Madone, les visages s'intensifient', *Beaux Arts collection*, hors-série *Botticelli*, Paris, p. 36, as Botticelli.
A. Elorza, 'Botticelli: armonía y turbación', *El Pais*, Madrid, 15 November 2003, p. 20, as Botticelli.
G. Cornini, 'Sandro Botticelli' in *Botticelli e Filippino. L'inquietudine e la grazia nella pittura fiorentina del Quattrocento*, eds. D. Arasse, P. De Vecchi, and J.K. Nelson, exhibition catalogue, Palazzo Strozzi, Florence, 11 March-11 July 2004, pp. 206-209, no. 30, as Botticelli.
M. Boskovits, 'Una mostra su Botticelli e Filippino' in *Arte Cristiana*, XCII, no. 825, November-December 2004, pp. 418-419.
I, p. 74, as Botticelli.
E. Fahy, 'Botticelli' in *Pinacoteca Ambrosiana. Dipinti dal Medioevo alla metà del Cinquecento*, Milan, 2005, I, p. 74, as Botticelli.
H. Körner, *Botticelli*, Köln, 2006, p. 160, fig. 205, p. 305, illustrated as Botticelli.

This charming picture shows the Virgin and Child seated outdoors on a parapet decorated with a gilded relief. Facing to the left, the Virgin holds the nude Christ child who bends forward toward his cousin, the young Saint John the Baptist. The latter — the patron saint of the city of Florence — kneels on bended knee and clasps his hands in adoration; his mantle is the same reddish purple as the Virgin's dress and his belt echoes the color of her blue cloak. Beyond the parapet is a sunny landscape with jagged rocks in the middle ground and a winding river in the distance. The dimensions of the panel suggest that it was intended for private devotional use. The depiction of maternal and filial love made it eminently suitable for the domestic market.

Some early writers such as Herbert Horne (1908), Wilhelm von Bode (1921), Adolfo Venturi (1925), and Jacques Mesnil (1938) believed the painting involved some studio participation. More recently Miklós Boskovits (2004) was uncertain of the picture's status, but the attribution is generally accepted by other scholars including Herman Ulmann (1893), Yukio Yashiro (1925), Raimond van Marle (1931), Bernard Berenson (1932), and Carlo Gamba (1936). After some initial doubts, Richard Lightbown (1989) confirmed the attribution in the second edition of his monograph, and in the new catalogue of the Pinacoteca Ambrosiana, the present author (2005) concluded that it is "a late autograph work." Keith Christiansen (verbally, 2009) and Laurence Kanter (verbally, 2009) agree.

For the dating there is a consensus favoring the early 1490s. The Virgin is comparable to the Virgin in the Cestello *Annunciation* (c. 1489-1491) in the Uffizi. Her drapery has a fluidity unlike the dry rigidity found in later works such as the *Mystic Nativity* (dated 1500/1501) in the National Gallery, London. Drawing attention to the relief panel, Kanter dates the painting to about 1493. Christiansen, who notes that the stylized rocky landscape is typical of Botticelli and not his studio, dates it a few years later. The diaphanous veil that holds back the Virgin's blonde tresses is a particularly Botticellian detail that accentuates the sinuous grace of the picture. The closest analogy for the figure type occurs in Botticelli's exquisite tondo in the Pinacoteca Ambrosiana in Milan, the so-called *Madonna del Padiglione*, which most scholars date 1493 (fig. 1).

With regard to the relief, Lightbown (1989) wrote, "This is one of the few direct quotations from the antique in Botticelli's work, and its vigorous rendering of the densely moving forms shows that Botticelli was as sensitive as any of his contemporaries to the character and style of classical sculpture". The nude horsemen and other details in the relief are picked out with gold highlights, a technique he first used in his monumental murals in the Sistine Chapel, especially for the reliefs on the large triumphal arch in the *Punishment of the Rebels* (1481-1482). The artist used the same gold for the striated haloes, the folds of the Baptist's mantle, and the pattern on the Virgin's mantle (a motif associated with the picture's first owner?). The relief has been seen as a symbol of the world *ante* and *extra Revelationem* (Cornini, 2004). Such an erudite interpretation may be valid; but the relief may simply reflect late 15th-century interest in antiquity, represented at exactly the same time by the *Battle of the Centaurs*, carved by the sixteen-year-old Michelangelo during the brief period from around 1491 to 1492 which he spent with Lorenzo the Magnificent.

Everett Fahy

Fig. 1, Alessandro Filipepi, called Sandro Botticelli, *Madonna with Child and Three Angels*, c.1493 / Biblioteca Ambrosiana, Milan / The Bridgeman Art Library.

149

BIAGIO DALLE LAME, CALLED BIAGIO PUPINI

(Bologna, active 1511–1551)

The Mystic Marriage of Saint Catherine

oil on panel
30⅛ x 24¾ in. (76.5 x 62.9 cm.)

$40,000–60,000

£27,000–40,000

€30,000–45,000

PROVENANCE:
Anonymous sale; Christie's, London, 7 July 2000, lot 74, as 'Girolamo da Carpi'.
Anonymous sale; Christie's, New York, 30 September 2005, lot 24.

According to Malvasia and other early sources, the Bolognese artist Biagio Pupini was a pupil of Francesco Francia. Known to have been a gifted musician, he is first recorded as a painter in 1511, when he collaborated with Bartolomeo Ramenghi, called Bagnacavallo, on the now-lost fresco decorations in the church of San Pietro in Vincoli, Faenza. In 1525–1526, Pupini worked alongside the Ferrarese artist Girolamo da Carpi on the fresco decorations in the sacristy of San Michele a Bosco, Bologna, executing the figures of the Evangelists in the octagons on the ceiling and Old Testament scenes in the lunettes. Painted in monochrome, these latter scenes contain clear echoes of Polidoro da Caravaggio, likely reflecting a prior visit by Pupini to Rome (A.M. Fioravanti Baraldi, 'Biagio Pupini detto dalle Lame,' in V. Fortunati Pietrantonio (ed.), *Pittura bolognese del '500*, I, Bologna, 1986, p. 187). From the mid-1520s, Pupini's style was much inspired by that of Girolamo da Carpi, and also reveals his awareness of Parmigianino, whose pictures painted in Bologna between 1527–1530 had a major impact on artists in the city. Both influences are reflected in the altarpiece of the *Madonna and Child with Saints Cecilia, Stephen, John the Baptist and Lucia* of circa 1535 (Bologna, San Giuliano). In 1536, Pupini collaborated with Girolamo da Carpi, Garofalo, Battista Dossi and others on the decorations in the Villa d'Este at Belriguardo. In 1539, he was again in Bologna, where, around 1545, he painted *St. Ursula and her Companions* for a chapel in the church of San Giacomo. Perhaps Pupini's last known work, this altarpiece shows a cold, academic Raphaelism with archaizing echoes of late quattrocento models of Bagnacavallo and Francia. In 1551, Pupini signed a codicil to his will, after which no further documents pertaining to him are known (ibid., p. 189).

In an exceptionally good state of preservation, this lovely devotional panel depicting the *Mystic Marriage of St. Catherine* exemplifies Pupini's finest work of the mid-1530s. The morphology of drapery folds and the posture and typology of the Christ child closely recall his above-mentioned *Madonna and Child with Saints* of circa 1535 in the church of San Giuliano, Bologna. The elegant features of the Madonna, based on the models of Parmigianino as filtered through Girolamo da Carpi, are quite similar as well. The classicizing profile of St. Catherine also depends on Girolamo's interpretation of Parmigianino's female ideal, as seen, for example, in his pendentive fresco of St. Ursula in the church of San Francesco in Ferrara of 1530, which Pupini surely knew (see A.M. Fioravanti Baraldi, 'Girolamo Sellari detto da Carpi,' in V. Fortunati Pietrantonio, *op. cit.*, p. 221). The physiognomy of Joseph, on the other hand, finds its closest parallel in that of the priest in Pupini's *Marriage of the Virgin*, also datable to the mid-1530s (Florence, Palazzo Pitti).

We are grateful to Professoressa Mina Gregori and to the late Dr. Mario di Giampaolo for having independently confirmed the attribution to Pupini on the basis of photographs.

150

GIROLAMO DA CARPI

(Ferrara circa 1501-1556?)

The Assumption of the Virgin

oil on panel, unframed
21⅝ x 16¾ in. (55 x 42.5 cm.)

$40,000-60,000

£27,000-40,000

€30,000-45,000

PROVENANCE:
(Possibly) Este family, Ferrara.
(Possibly) Margherita Gonzaga, duchess of Ferrara (recorded in a 1586 inventory).
S. Pollack; Christie's, London, 29 June 1945, lot 150, as 'Correggio'.
Anonymous sale; Sotheby's, London, 9 March 1983, lot 37 (£ 4,800).

LITERATURE:
(Possibly) *Libro di debitori, ecc. segnato B. Della munizione delle fabbriche, 1586-1591, A c 13*, in A. Venturi, *Archivio Storico dell'Arte*, Rome, 1888, I, p. 425 'Nela S^{da} faciata verso il Corille uno quadro dela Sensione de la Madona de m. GEROLAMO DA CARPI...'.

This charming panel by Girolamo da Carpi, painter and decorator at the Este court in Ferrara, depicts the Assumption of the Virgin. At lower left, the diminutive figure of Saint Joseph raises his hands to receive Mary's girdle. Borne aloft in a flurry of angels, Mary is an image of serenity as she gazes down towards earth. Her vibrant robes and the warm light radiating behind her, in which ephemeral visages of cherubim and seraphim materialize, underscore the otherworldliness of the scene.

Trained in the workshop of Garofalo (1481-1559) and exposed from an early stage to the art of other Ferrarese painters like Dosso Dossi (c. 1486-1541/2), Girolamo was also influenced by Raphael, whose work he saw in Bologna and in Rome. In Bologna he also met Parmigianino, whose work was thereafter a strong influence, especially his portraiture. According to Vasari, Girolamo studied the art of Titian and Giulio Romano, as well as the monumental frescoes of Correggio in Modena and Parma. The present panel was, in fact, once attributed to the latter master.

Girolamo was primarily active in Emilia, where his name first appears in the account books of the Este court in 1537. He was much patronized by the Este in Ferrara. He decorated the Palazzo della 'Montagna di Sotto', worked on the construction of the Palazzo Naselli Crispi and on renovations to the Castello Estense, the ducal palace. In the 1540s he also painted several works with allegorical and mythological themes for Ercole II d'Este (1508-1559), Duke of Ferrara from 1534 until 1559.

The present lot may provide further evidence of Girolamo's relationship with the Este family. An inventory from 1586 of the collections of Margherita Gonzaga (1564-1618), Duchess of Ferrara after her marriage to Alfonso II d'Este (1533-1597) in 1579, lists an Assumption of the Virgin by Girolamo da Carpi as in the room facing the courtyard ('Nela Sda faciata verso il Cortille uno quadro dela Sensione de la Madona de m. GEROLAMO DA CARPI') (see "Libro di debitori, segnato B, Della munizione delle fabbriche", 1586-1591, in A. Venturi, *Archivio storico dell'Arte*, Rome, 1888, I, pp. 425-426). If identifiable as this picture, the present lot may have been made for a member of the Este court and subsequently descended within the family to Margherita's husband.

Our thanks to Keith Christiansen for pointing out the possible reference in the Gonzaga inventory.

151

ANTONIO D'UBERTINO VERDI, CALLED BACHIACCA

(Florence 1499-1572)

Portrait of a young lady holding a cat

oil on panel
21⅛ x 17¼ in. (53.6 x 43.8 cm.)

$500,000-800,000

£340,000-530,000

€380,000-600,000

PROVENANCE:
Charles Loeser, Florence.
Private collection, Florence (possibly Benedetti).
with French & Co., New York, 1981.
Anonymous sale; Christie's, New York, 12 January 1996, lot 187 ($442,500).

LITERATURE:
Le Triomphe du Manierisme Européen de Michelange au Gréco, exhibition catalogue, Rijksmuseum, Amsterdam, 1955, p. 49, under no. 15, as Francesco.
L. Nikolenko, *Francesco Ubertini Called Il Bacchiacca*, Locust Valley, New York, 1966, pp. 19, 52, fig. 50, as Francesco.
G. Rosenthal, ed., *Italian Paintings, XIV-XVIIIth centuries from the Collection of the Baltimore Museum of Art*, Baltimore, 1981, p. 94, as Francesco.
C. Nordenfalk, 'The five senses in late medieval and Renaissance art', *Journal of the Warburg and Courtauld Institutes*, XLVIII, 1985, p. 17, as Francesco.
C. Colbert, *Bacchiacca in the Context of Florentine art*, Ph.D. dissertation, Harvard University, 1978, pp. 77, 113, as 'possibly Carlo'.
S. Ferino Pagden, *I cinque sensi nell'arte 'immagini del sentire'*, Venice, 1996, p. 92, as Francesco.
R. La France, 'Franceso d'Ubertino Verdi, il Bachiacca, 1494-1557: "Diligente Dipintore"', Ph.D. dissertation, Institute of Fine Arts, New York University, 2002, no. 109, as 'possibly Antonio'.
R. La France, *Bachiacca, Artist of the Medici Court*, Florence, 2008, pp. 286-287, no. 128, as 'Verdi studio'.

Since this striking picture was last offered at Christie's in 1996, scholarship on Bachiacca has been transformed by the pioneering work of Robert La France, who in 2008 published an updated catalogue raisonné on the artist. One of his major discoveries is that many works traditionally attributed to the artist known as Bachiacca were in reality painted by numerous hands, all within a single family. The principal figure within this group remains Francesco d'Ubertino Verdi, who first adopted the nickname Bachiacca. In addition to Francesco, La France introduces the painter's siblings, Bartolomeo, known as Baccio, and the younger brother Antonio, along with the numerous children of all three brothers, all of whom worked as painters. Of these Florentine artists, without question it was Francesco and Antonio who enjoyed the most success, and thanks to La France's research, Antonio can now be recognized as a true master of Renaissance Florence.

Antonio was born on 6 February 1499, the third son of the goldsmith Ubertino di Bartolomeo and his wife Francesca di Benedetto di Niccolò, a manuscript illuminator. Following in his elder brothers' footsteps, Antonio joined the painter's guild (*Arte de' Medici e Speziali*) in 1532. By 1542 he was working in the Medici court of Cosimo I and Eleonora of Toledo alongside his brother, Francesco, who had already entered into the ducal service two years earlier. While Antonio is documented as primarily working as an embroiderer, designing collars, capes, pillows adorned with gold and pearls, and other luxurious objects for the duchess, the two brothers received identical salaries and both are recorded in the account books under the moniker 'Bachiacca' (La France, *op. cit.*, 2008, pp. 34 and 78). In fact, Antonio was so renowned and his talents so admired that Benedetto Varchi (1503-1565), the celebrated Florentine humanist and poet, lauded him in a sonnet, declaring Antonio's embroideries so beautiful and many that 'after you [Antonio], the major [artists] would be minor' (for the complete poem, see La France, *op. cit.*, 2008, p. 34). At the end of his poem, Varchi lists Antonio along with the sculptors and painters Cellini, Michelangelo, and Bronzino, as among the great artists who have embellished Florence with their varied creations. Giorgio Vasari similarly praised Antonio's talents as an embroiderer, yet Antonio also described himself as a painter on numerous occasions, including the ducal census of 1562, indicating that he, like so many of his contemporaries, worked in diverse media. Antonio and Francesco married sisters, Dorotea and Tommasa, the daughters of an apothecary, and their many children continued the Bachiacca workshop for several decades after Francesco's death, apparently also using the nickname Bachiacca (La France, *op. cit.*, 2008, pp. 36-38).

In the 19th century, the present painting was owned by the great connoisseur and expatriate Charles Alexander Loeser (1864-1928), a friend and fellow Harvard graduate of Bernard Berenson, much of whose collection is now housed in the Palazzo Vecchio in Florence. Associated with Bachiacca by Millard Meiss around 1932 (see La France, *op. cit.*, 2008, p. 286), the picture was first published as by Francesco in 1955 (*Le Triomphe du Maniérisme Européen*, op. cit.). Since the 1950s, it has been consistently published as an autograph painting by Francesco, with two notable exceptions: in his 1978 dissertation on the artist, Charles Colbert suggested the portrait may have been painted by Francesco's son, Carlo and, more recently, La France proposed Antonio as its author (see below).

The present portrait owes a great deal to Leonardo da Vinci's celebrated *Lady with an Ermine* of circa 1490 (fig. 1). In both, a beautiful young woman cradles a domesticated animal while turning to look over her left shoulder. Leonardo's portrait almost certainly represents Cecilia Gallerani, the famed mistress of Ludovico Sforza, the Duke of Milan. The ermine may thus refer to the sitter's surname, while alluding to Sforza's receiving the Order of the Ermine in the year the portrait may have been painted. Cecilia's reserved and dignified gaze toward her unseen lord is mirrored by that of the faithful and pure ermine in her hands, as would befit a lady of the court. Bachiacca's model, conversely, directly engages her viewer with a coquettish and confident glance, which is delightfully echoed by her cat. Unlike the ermine, which Renaissance authors associated with virginity, purity and moderation, the female cat was understood to be an overtly libidinous animal (see P.H. Jolly, 'Antonello da Messina's Saint Jerome in His Study: An Iconographic Analysis', *The Art Bulletin*, LXV, no. 2, June 1983, pp. 245-246, esp. note 36). This erotic overtone is underscored by the sensual manner in which Bachiacca's woman caresses her pet.

Read as an object of sexual temptation, Bachiacca's model, with her seductive expression, elaborate jewelry, and perhaps most importantly, her bright yellow dress, has been thought by some scholars to represent a courtesan. This theory was first advanced by Luisa Marcucci (*op. cit.*), who suggested that she was none other than Pantasilea, the notorious Roman courtesan with whom, according to Benvenuto Cellini, Francesco Bachiacca became hopelessly smitten. In Renaissance Italy, most cities enacted sumptuary laws requiring prostitutes to wear yellow, often in the form of scarves or veils. Pearls were also linked with courtesans as they were often given to them in lieu of payment (see L. Wolk-Simon, 'Rapture to the Greedy Eyes': Profane Love in the Renaissance', in A. Bayer ed., *The Art of Love in Renaissance Italy*, exhibition catalogue, New Haven and London, 2003, p. 47). Similarly conspicuous displays of jewelry can be seen in contemporary portraits of courtesans, such as the erotically-charged picture in the Worcester Art Museum, which was likely painted by Domenico Tintoretto and is often identified as a portrait of the Venetian poet and courtesan Veronica Franco (see P. Rossi, *Jacopo Tintoretto: l'opera completa, I, i ritratti*, Venice, [1974], p. 154). However, the mere presence of pearls does not necessarily transmit an obvious intent. Indeed, much of the ornamentation that the sitter wears, particularly the delicate gold embroidery of the collar and its exquisite, pearl-encrusted brooch, likely reflects the kind of precious objects that Antonio designed for the ladies of the Medici court.

Fig. 1, Leonardo da Vinci, *The Lady with the Ermine (Cecilia Gallerani)*, 1496 / © Czartoryski Museum, Cracow / The Bridgeman Art Library.

Marcucci's theory was advanced by Lada Nikolenko (*op. cit.*), who dated the painting to 1525-1530, and further observed that the facial type is common in Bachiacca's work. Indeed, the sitter's features are remarkably similar to those of Francesco Bachiacca's *Mary Magdalene* in the Pitti Palace, Florence and his *Allegorical Portrait of a Woman and Child*, in the Fisher Art Gallery, University of Southern California, Los Angeles, often thought to represent a courtesan. Further similarities in the pose and physiognomy may be found in Francesco's *Portrait of a woman with a lynx* (Gemäldegalerie, Berlin) and perhaps even more to his *Virgin with Child* in the Baltimore Museum of Art. As La France has observed, the elaborate coiffure, fanciful headdress and braided lock of hair which falls in front of the sitter's ear in the present painting seem to have been inspired by Michelangelo's so-called *Divine head* (GDSU, Florence, n. 598E r), a drawing depicting a bare-breasted woman in profile. He has therefore suggested that our sitter's physiognomy is based on the drawing - perhaps with additional inspiration from northern models, such as those of Ambrosius Benson and the Master of the Female Half-lengths — rather than being a portrait of a specific individual (*op. cit.*, 2008, pp. 209-210).

In his 2008 monograph, La France describes this painting as "a high quality work" produced by an artist who was intimately familiar with the style of, and perhaps even supervised by, Francesco; namely his younger brother Antonio (*loc. cit.*). While citing similarities to Francesco's *Pitti Magdalene* and his Los Angeles *Allegorical Portrait*, La France argues that the *Portrait of a young lady with a cat* is stylistically closer to the *Virgin and Child with St. John the Baptist* in the Gemäldegalerie Alte Meister, Dresden and the *Annunciation with Saints Sebastian, Nicholas of Bari and Roch* altarpiece in Colle di Val d'Elsa. Both of these latter paintings, La France suggests, should now be given to Antonio and not, as they have in the past, to Francesco (*op. cit.*, 2008, pp. 286-287). Noting a similar treatment of the facial features and profiles, the articulation of the networks of braids and curls in the figures' hair and other details, La France proposes that all three works should serve as the foundation for assembling the oeuvre of Antonio Bachiacca.

We are grateful to Robert La France for his assistance with the cataloguing of this picture.

PROPERTY OF A PRIVATE COLLECTOR

152

AGNOLO BRONZINO

(Florence 1503-1572)

Portrait of a young man with a book

oil on panel
37 x 30¾ in. (94 x 78 cm.)

$12,000,000-18,000,000

£8,000,000-12,000,000

€9,000,000-13,000,000

PROVENANCE:
Corsini Collection, Palazzo Corsini, Florence, by 1842.
Private collection.

LITERATURE:
F. Fantozzi, *Nuova guida, ovvero descrizione storico-artistico-critica della citta e contorni di Firenze*, Florence, 1842, p. 556: 'Uomo che scrive. di A. del Sarto'.
G. François, *Nuova guida della citta di Firenze ossia descrizione di tutte le cose che vi si trovano degne d'osservazione con pianta e vedute*, Florence, 1853, p. 150: 'Uomo che scrive, di A. Del Sarto'.
U. Medici, *Catalogo della galleria dei Principi Corsini in Firenze*, Florence, 1886, p. 17, no. 17: 'CARRUCCI JACOPO (detto il Pontormo) - Ritratto di uomo in costume fiorentino del Secolo XVI. - mez. fig. gra. nat. Tav. al. m. 0,94, lar. m. 0,78'.
F.M. Clapp, *Jacopo Carucci da Pontormo*, New Haven and London, 1916, pp. 202-203, no. 17, as not by Pontormo.
C. Gamba, *Il Pontormo. Piccola Collezione D'Arte N. 15*, Florence, 1921, pl. 45, as Pontormo.
J. Alazard, *Le portrait Florentin de Botticelli a Bronzino*, Paris, 1924, p. 177, n. 2, as school of Pontormo.
C. Gamba, *Contributo alla conoscenza del Pontormo*, Florence, 1956, p. 16, as Pontormo.
Fifty Treasures of the Dayton Art Institute, Dayton, 1969, p. 70, under no. 21; p. 133, fig. 5, as not by Pontormo.
P. Costamagna, *Pontormo*, Milan, 1994, pp. 310, 311, no. A91.1 as a copy or replica of the ex-Lanfranconi picture.
The present portrait will be published in a forthcoming article by Dr. Carlo Falciani, curator of the exhibition, *Bronzino. Artist and Poet at the Court of the Medici*, held at the Palazzo Strozzi, Florence 2010-2011.

This arresting *Portrait of a young man with a book* constitutes a remarkable new addition to the oeuvre of Agnolo Bronzino, considered one of the greatest portrait painters of the Italian Renaissance. Bronzino's first biographer, Giorgio Vasari, singled out his portraits of Florentine citizens and the Medici family for particular praise, writing in 1568 that "they were all very natural, executed with incredible diligence, and finished so well that nothing more could be desired" (G. Vasari, *Le vite de'più eccellenti pittori, scultori, et architettori*, eds. R. Bettarini and P. Barocchi, Florence, 1966-1987, VI, p. 232). Bronzino's portraits were much sought after from early in his career, and by the beginning of the 1540s he had become the leading portraitist in Florence. In 1540, Cosimo de' Medici, Grand Duke of Tuscany, appointed Bronzino official court painter, a post he held for most of the rest of his career. Among the best-known works painted for the Duke and his wife, the Duchess Eleonora, are the decorations of the Eleonora chapel in the Palazzo Vecchio, Florence, with scenes from the Old and New Testament (1540-1545), and the great allegory, *Venus, Cupid, Folly and Time*, (c. 1544-1545), now preserved in the National Gallery, London. However, it is Bronzino's cool, stylized, and technically dazzling portraits of the Duke, Duchess, and members of the court that are most celebrated, and, indeed, exerted a profound influence on European court portraiture for over a century. His classic formulations held a special fascination for later famed practitioners of portraiture as well, including Ingres and David in the 19th century, and Frida Kahlo, Picasso and Matisse in the 20th.

Recently rediscovered, the *Portrait of a young man with a book* is among Bronzino's earliest known portraits, datable to the time he was most closely associated with his teacher, Jacopo Pontormo, (1494-1557). Much inspired by the muted elegance of Pontormo's private portraiture but already highly accomplished in its own right, the *Portrait of a young man with a book* testifies not only to the close relationship between two great masters of the Florentine Renaissance, but also serves as an eloquent prelude to Bronzino's brilliant career in this genre. Quintessentially Florentine, this rare survival from the early cinquecento is among the most important Renaissance portraits remaining in private hands.

★★★★★

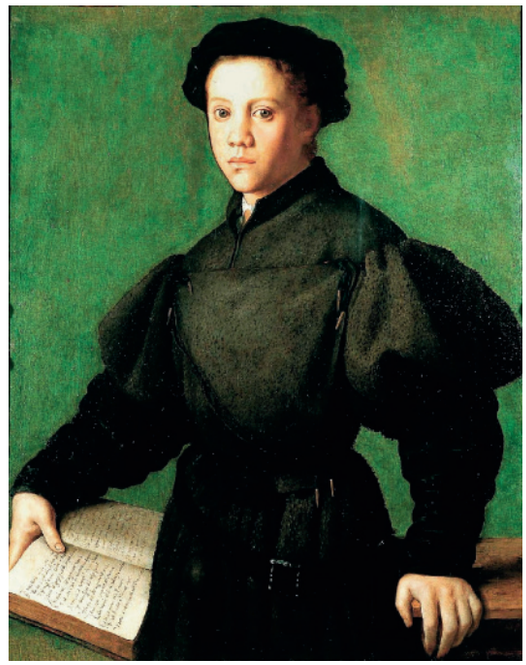

Fig. 1, Agnolo Bronzino, *Portrait of Lorenzo Lenzi*, Castello Sforzesco, Milan.

This *Portrait of a Young Man with a Book* is mentioned in 19th-century guides to the Corsini Gallery in Florence, beginning with that of Federigo Fantozzi, who in 1842 listed it as by Andrea del Sarto, an attribution repeated by Giuseppe François in his 1853 guide to the city. Ulderico Medici was the first to ascribe the portrait to Pontormo in his catalogue of the Corsini Gallery of 1886. But apart from these brief references, intended for visitors to the only private art gallery in Florence capable of vying with the famed Medici Collections, the portrait enjoyed little critical acclaim, and art historians only heard of it again recently. All of this is confirmed by the fact that no critics, among the few who studied the work after Gamba in 1921, report having physically seen the painting. They only knew a black and white picture taken by Alinari at the beginning of the 20th century and used in a few ensuing publications. The only explanation for such oblivion is that maybe, some time after 1921, when Bernard Berenson discovered a second version of the painting, the original left the Galleria Corsini and disappeared into other private collections, where it was considered relatively unimportant.

Clapp was the first critic to study the painting. However, he rejected the traditional attribution to Pontormo and, in his 1916 monograph on the artist, it is "ascribed to Pontormo, but neither the colouring, nor the modelling, nor yet the morphology of the figure are his. A copy of this portrait, identical in size, passed from the Lanfranconi Collection, which was sold in Cologne in 1895, into the Sedelmeyer Collection". In the catalogue entry there is a reference to Alinari picture no. 4198. According to Clapp, the second panel, which was previously in the Lanfranconi Collection, was "a late sixteenth century copy of the portrait erroneously ascribed to Pontormo in the Corsini Collection in Florence". (Clapp, *op. cit.*, pp. 202-203; for the ex-Lanfranconi painting, see the catalogue of the Dayton Art Institute, *Fifty Treasures of The Dayton Art Institute, op. cit.*, p. 168).

As mentioned above, the Florentine panel was published by Carlo Gamba in 1921 in his brief monograph on Pontormo in Alinari's *Piccola collezione d'arte* (illustration n. 45). However, Gamba does not mention the painting in his brief introductory essay, and the attribution is confirmed only by the presence of the picture in the plates; in addition, there are no notes explaining the reasons which led the critic to accept the traditional attribution to Pontormo. In the Alinari picture published by Gamba, we can see that the panel is split right down the middle: the crack, previously reported

by Clapp, is clearly visible as it runs from top to bottom through the left cheekbone. This crack, along with certain formal differences, distinguishes this panel beyond all reasonable doubt from that of Lanfranconi version, where the man has a rounder face and the rendering of his eyes is softer.

Jean Alazard discussed the painting in the Corsini Collection in his book *Le portrait Florentin de Botticelli à Bronzino*, of 1924. He rejected the attribution to Pontormo and highlighted the fact that, in his opinion, the "faiblesse du modèle de la figure et des mains et le coloris disgracieux du visage semblent indiquer une oeuvre d'école" (Alazard, *op. cit.*, p. 177. n. 2). By general consent, the painting was no longer attributed to Pontormo and art history seemed to forget about it until the 1950s, when Carlo Gamba wrote about it again, although he did not publish a new picture of the painting because he preferred the Lanfranconi version, which in the meantime had passed into an American collection. Gamba wrote:

> In the *Piccola collezione d'Arte* I ascribed to Pontormo a portrait in the Corsini Collection generally not accepted as his by art critics. Many scholars say that it is in the tradition of the northern school: they mention different portraits relying on the same stylistic features as examples. Nevertheless, the rendering of the eyes, the mouth and the folds in the clothing are compatible with Jacopo's style around 1535,

Fig. 2, Agnolo Bronzino, *Portrait of Guidobaldo della Rovere, Duke of Urbino* / Palazzo Pitti, Florence / The Bridgeman Art Library.

> and in particular with his style in the beautiful portrait of a young man that passed from Rinuccini to Trivulzio and which can be now admired in the Castello Sforzesco [the reference is to the *Portrait of Lorenzo Lenzi*, now attributed to Bronzino; fig. 1]. Here too, the uniform greenish background shows how Pontormo's portraiture had been inspired by models from northern Europe. I reproduce here a second version of it, which is to be found in the Booth Tarkington Collection, Indianapolis. B. Berenson was so kind as to give me the picture of it. We should see the two paintings side by side in order to choose the best version (Gamba, 1956, *op. cit.*, p.16).

Gamba emphatically uses the 'past' and 'conditional' tenses — 'I ascribed', 'we should see them' — as though the comparison he yearned to make was no longer possible owing to the fact that one of the paintings was nowhere to be found. (Costamagna, on p. 311 of his monograph on Pontormo, says that the painting under discussion was no longer in the Corsini Collection after the Second World War.) And sure enough, Gamba publishes only the picture of the (formerly Lanfranconi, subsequently) Tarkington panel. In addition, he does not say if the portrait is still to be found in the Corsini Collection; he only says that he published this work in 1921 when it was in the collection. This statement should be intrepreted also in the light of the absence of the painting or any mention of it in subsequent monographs and exhibitions devoted to Pontormo, particularly the exhibition, *Pontormo o del primo manierismo fiorentino*, curated by Luciano Berti in 1956, where numerous works from Florentine private collections were put on public display, but the Corsini painting was neither exhibited nor mentioned. Nor, indeed, was the painting among those chosen to represent the 16th-century Tuscan school in the famous exhibition held at the Palazzo Strozzi, Florence in 1940, *Mostra del Cinquecento Toscano*. We can only presume once again that the reasons underlying its obscurity are to be found in its fate at the hands of unknown collectors; the painting had lost its appeal and so it was assigned less importance and downgraded to the rank of a work by a member of Pontormo's workshop. No other study on Pontormo mentions the portrait until the monograph by Philippe Costamagna in 1994. Like Gamba, he admits that he could not see the painting. The only trace we can find of it, and then only as a reminder of its troubled attribution, is in the catalogue of the collection of the Dayton Art Institute, which had acquired the other version of the painting (the Lanfranconi-Tarkington version). The author of the entry rejects the attribution of the Corsini painting to Pontormo, confining himself to reproducing the Alinari picture and the same information as that published by Gamba in 1921 (*Fifty Treasures, op. cit.*, p. 70).

Philippe Costamagna chronicled the many different phases of the painting's critical history in his study on Pontormo in 1994. He agreed with what Gamba had previously said and, once again, published only the Lanfranconi version as he considered it to be of higher quality than the Corsini painting. However, Costamagna rejected the attribution of both paintings to Pontormo and ascribed the Lanfranconi version to Bronzino, while writing that the Corsini panel is not only lost, but a copy of the Lanfranconi version (Costamagna, *op. cit.*, pp. 310-311). In any event, Costamagna draws attention to the fact that he could not see the two paintings physically because all trace of them had been lost (the Lanfranconi version had entered the Dayton Art Institute in 1949 and had been downgraded in the meantime to the status of a work by an apprentice; it was auctioned by Christie's on 18 January 1984).

Between 2010 and 2011, I had the opportunity to examine the painting under discussion on fully three separate occasions. I saw it in New York and again while it was being cleaned in a conservation laboratory in Figline Valdarno in December 2010. I also had the good fortune to compare it with other works by Pontormo and Bronzino while I was arranging the exhibition *Bronzino. Artist and Poet at the Court of the Medici*. This series of coincidences helped me to analyze the painting in some

depth. It also led me to draw different conclusions from those of the critics who had only studied the painting in the old photograph, without having had a chance see it.

The painting depicts a young man dressed in black secular garb, sitting at a worktable covered with a green cloth. The fingers of his left hand are leafing through the pages of a hand-written book while he holds a quill in his right hand, his pose appearing to suggest that he has just finished writing. The pages of the book are written in ink as though it were a notebook of some kind, but they are quite unusual: some sentences seem to be crossed out while others appear to have been rewritten, and there are words written crossways on the page as though to suggest a gloss added as an afterthought. In portraits with books, the painter usually depicts printed books or headed writing paper but in this case, since we cannot read the individual words, the book probably hints at his profession: a man of letters or a civil servant versed in the use of coded writing. The short, reddish beard of his young face suggests that he is probably aged between 20 and 30, and even if it is not possible to establish his true identity, we may assume that he is a Florentine intellectual of the same period as the painter who portrayed him, a conjecture suggested both by the friendly tone of his pose and gaze, and by the rapid brushwork. The paintwork, still in perfect condition, was originally applied in a very thin layer with a firm and rapid hand. The only visible sign of deterioration is the vertical crack that caused the panel to divide into two pieces. The crack has been successfully restored by simply repairing the wood and making good the painted surface. The sitter's eyes are truly alive and the painting is both of exceptionally high quality and, at the same time, surprisingly severe in its reduced palette. The artist's choices are very clearly in evidence and the style is of such a high standard that the painting cannot be attributed to a mere follower of Pontormo. In fact, it is possible to identify its author with greater certainty.

The first obvious stylistic reference is to Pontormo, as we can see in the structure of the portrait, in the influence of the northern European school and in the ovoid silhouette of the face with the wide-open, sparkling, rounded eyes that are another of the characteristic features of Pontormo's style. One has but to compare it with the faces in the fresco in Poggio a Caiano or with the tondi painted for the Capponi Chapel in Santa Felicita. The depiction of the soft, tapering hands with their small, oval nails also echoes Pontormo's style, as does the manner in which the black tunic is rendered, the differences in the grain of the fabric being portrayed with small black-on-black brushstrokes with tiny variations of shade reminiscent of the coat worn by Alessandro de' Medici in Pontormo's portrait of him in the John G. Johnson Collection, Philadelphia Museum of Art. The elegantly tapering hands recur in such works as the *Visitation* in Carmignano, or again in the Philadelphia *Portrait of Alessandro de' Medici*, where we can also detect a similar tendency to cause the figure to emerge from an almost monochrome black background, an expedient invented by Leonardo to which Pontormo resorted in many of his works, the most representative of which is the double portrait now in the Fondazione Cini in Venice.

Yet in this *Portrait of a Young Man with a Book* there are other elements which are unknown in Pontormo's work and which point us in the direction of his most famous pupil, Agnolo Bronzino, whose style, Giorgio Vasari tells us, was not easy to distinguish from that of Jacopo Pontormo in the years when master and pupil were working together on the *Evangelist* tondi for the Capponi Chapel in Santa Felicità. Vasari was writing about the years between 1525 and 1528, before Bronzino's departure for Pesaro in 1530. Sure enough, while it is difficult to tell the two artists' styles apart in the Capponi *Evangelists*, Bronzino's painting tended thereafter to become increasingly polished and compact, the artist focusing increasingly on rendering the tactile evidence of nature as revealed to the senses. The *Portrait of Lorenzo Lenzi* (fig. 1), a young poet who was a friend and pupil of Benedetto Varchi, is generally dated to shortly before Bronzino's journey to Pesaro, although it has been attributed to Pontormo in the past, and even Gamba himself, believing it to be by Pontormo, compared it to the portrait under discussion here in 1956. In his *Portrait of Lorenzo Lenzi*, Bronzino embarks on a style of painting capable of rendering the

Fig. 3, Agnolo Bronzino, *The Holy Family*, Samuel H. Kress Collection, National Gallery of Art, Washington, D.C.

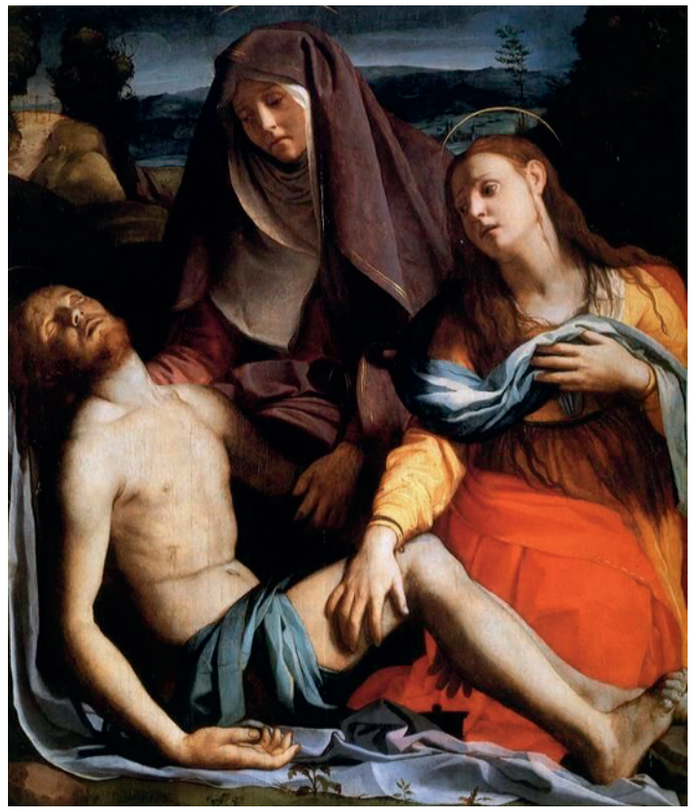

Fig. 4, Agnolo Bronzino, *The Dead Christ with the Virgin and St. Mary Magdalene* / Galleria degli Uffizi, Florence / The Bridgeman Art Library.

tactile nature of the tunic's fabric and a clarity in the modelling of the face, the most direct precedent for which is to be found in this *Portrait of a Young Man with a Book*.

In this panel too, the face is defined, albeit more rapidly, with a style of painting that imparts solid and luminous volume to it — a feature that most readily distinguishes Bronzino's painting from that of Pontormo. Also the tapering and supple hands with their soft, wavering, cylindrical fingers, while based on Pontormo's style, are almost identical with the hands of the sitter in the *Portrait of Guidobaldo della Rovere* in the Galleria Palatina di Palazzo Pitti in Florence, which Bronzino painted at the end of his stay in Pesaro in 1532 (fig. 2).

Yet the comparison with two earlier works by Bronzino is necessary to approach the dating of this portrait. Specific similarities both in the rapid yet soft brushwork and in the way the faces are drawn are also to be found in the *Holy Family with St. Elisabeth and the Infant St. John the Baptist* of c.1526-1528 in the National Gallery of Art in Washington (fig. 3). In particular, the Infant St. John's face is painted with the same confidence as we see in this portrait, with the same determination to impart fleshy brilliance to the surface of the eyelids and to the sitter's lineaments. Also identical are the vibrant, liquid brushstrokes defining the pages of the book — as soft as wax — in this portrait and St. Elisabeth's lined skin in the Washington *Holy Family*.

Further comparisons may be made with the *Lamentation over the Dead Christ* in the Uffizi (fig. 4), which Bronzino painted around 1529, where the Magdalene's oval face has the same polished surface over which the light flows with intense clarity, defining the purity and fullness of her cheeks and eyes.

In conclusion, all of the above features come together to suggest the attribution of this outstanding portrait, which has finally come to light again after decades of oblivion, to take up its rightful place at the heart of the study of Florentine 16th-century painting, to the hand of Agnolo Bronzino, who must have painted it in strict adherence to Pontormo's style between 1525 and 1527.

Carlo Falciani
Florence, 20 May 2012

END OF SALE

To be offered in the Old Master & British Drawings & Watercolors Sale on 31 January 2013

FROM A DISTINGUISHED PRIVATE COLLECTION

GIROLAMO FRANCESCO MAZZOLA, IL PARMIGIANINO

(Parma 1503–1540 Casalmaggiore)

Head of a bearded man in profile facing left, possibly a self-portrait

with number '238-845' (on the mount)
traces of black chalk, pen and brown ink
6½ x 4¾ in. (16.8 x 12.3 cm.)

$300,000–500,000

£200,000–330,000

€230,000–370,000

PROVENANCE:
Thomas Howard, 2nd Earl of Arundel.
William, 2nd Duke of Devonshire (L.718), and by descent to
The Duke of Devonshire and the Trustees of the Chatsworth Settlement; Christie's, London, 3 July 1984, lot 32, where purchased by Richard Day for a New York private collection.

EXHIBITED:
Washington D.C., National Gallery of Art, and elsewhere (International Exhibitions Foundation), *Old Master Drawings from Chatsworth*, 1969-70, catalogue ed. J. Byam Shaw, no. 51.
London, Victoria and Albert Museum, *Old Master Drawings from Chatsworth*, 1973-4, no. 51.
London, British Museum, and New York, Metropolitan Museum of Art, *Correggio and Parmigianino: Master Draughtsmen of the Renaissance*, 2000-1, no. 96.

LITERATURE:
A.E. Popham, *Catalogue of the Drawings of Parmigianino*, London, 1971, no. 723, pl. 296.
J. Wood, 'Inigo Jones, Italian Art and the Practice of Drawing', *The Art Bulletin*, LXXIV, no. 3, June 1992, p. 253, fig. 23.
M. Jaffé, *The Devonshire Collection of Italian Drawings: Bolognese and Emilian Schools*, London, 1994, p. 264, no. 705.
A. Gnann, *Parmigianino: die Zeichnungen*, Petersberg, 2008, I, p. 444, no. 591; II, p. 467 (where the location is incorrectly given as Chatsworth).

ENGRAVED:
Etched by L. Vorsterman, in reverse (fig. 2; Hollstein 40).


238-845
D
PARMIGIANO (FRANCESCO MAZZUOLI)

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The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bids Forms are available in this catalogue, at any Christie's location or online at christies.com.

TELEPHONE BIDS

Telephone bids will be accepted for lots with low-end estimates of $1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

SUCCESSFUL BIDS

While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in New York may be paid for in the following ways: wire transfer, credit card (up to $50,000), bank checks, checks and cash, money orders or travellers checks (up to $7,500 combined total, subject to conditions)

Wire transfer: JPMorgan Chase Bank, N.A. 270 Park Avenue New York, NY 10017 ABA# 021000021 FBO: Christie's Inc. Account # 957-107978, for international transfers, SWIFT: CHASUS33.

Credit cards: Visa, MasterCard, American Express and China UnionPay a limit of $50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the NY sale site will only be accepted for NY sales. Christie's will not accept credit card payments for purchases in any other sale site.

The fax number to send completed CNP (Card Member not Present) authorization forms to is +1 212 636 4939. Alternatively, clients can mail the authorization form to the address below.

Cash, Money Orders or Travellers Checks is limited to $7,500 (subject to conditions).

Bank Checks should be made payable to Christie's (subject to conditions).

Checks should be made payable to Christie's. Checks must be drawn on a US bank and payable in US dollars. In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to:

Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.

Please direct all inquiries to the Cashiers' Office Tel: +1 212 636 2495 Fax +1 212 636 4939

Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Payment in full must be received in good, cleared funds before the property will be released.

SALES TAX

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2496.

COLLECTION OF PURCHASED LOTS

Buyers are expected to remove their property within 7 calendar days of the auction. Please consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk.

SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information please contact the Art Transport Department at +1 212 636 2480.

We regret that Christie's staff will not accommodate requests to roll canvases sold on stretchers.

EXPORT/IMPORT PERMITS

Property sold at auction may be subject to laws governing export from the US and import restrictions of foreign countries. Buyers should always check whether an export license is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Upon request, Christie's will assist the buyer in submitting applications to obtain the appropriate licenses. However, Christie's cannot ensure that a license will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation, no such restriction shall justify the rescission of any sale or delay in making full payment for the lot. If a license is obtained on a buyer's behalf, a minimum fee of $150 per item will be charged. For more information, please contact the Art Transport Department at +1 212 636 2480.

It has endured for hundreds of years. Ensure it endures for hundreds more.

Christie's Fine Art Storage Services (CFASS) is the world's premier storage provider for fine art, antiques and collectibles, with facilities in London, New York and Singapore FreePort. Our state-of-the-art, newly opened New York facility offers three different types of storage options to suit clients' needs, as well as a host of related white-glove services. By leveraging CFASS London's 25 year storage experience as well as Christie's renowned expertise with art and art handling, CFASS New York serves as the smart storage partner for collectors, galleries, institutions and advisors.

For more information, please contact:
Gaia Banovich,
Vice President, Christie's Fine Art Storage Services New York
+1 212.974.4525 | gbanovich@cfass.com

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Handling and Collection

HANDLING AND COLLECTION

All lots will be handled free of charge for 35 days from the auction date at Christie's Rockefeller Center or Redstone handling facility. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. (Lots may not be collected during the day of their move to Christie's Redstone in Long Island City.) Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

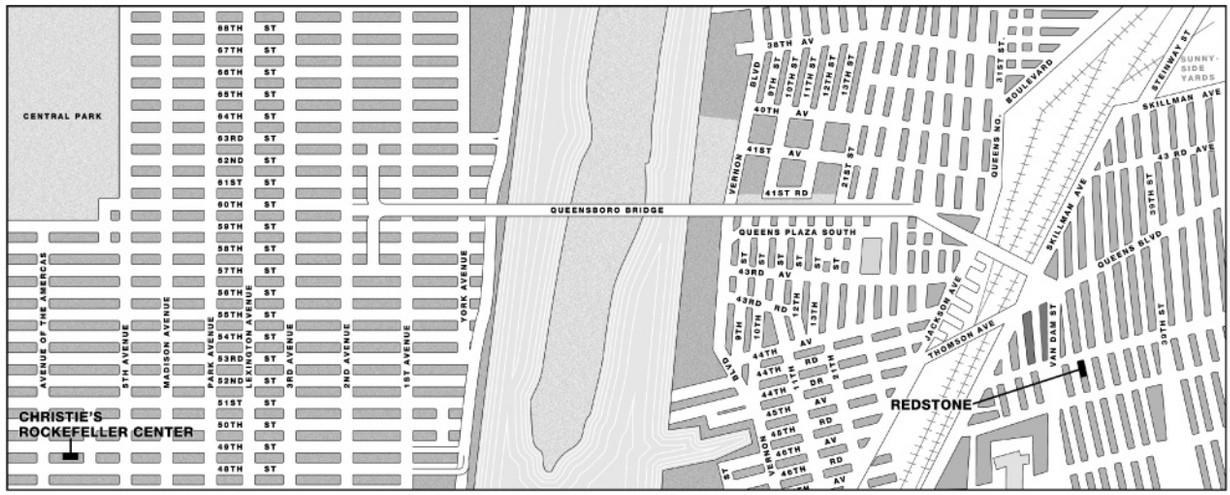
ADMINISTRATION AND HANDLING CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36) Handling (per lot/day, beginning Day 36)	$150.00 $12.00
Property can be transferred to Christie's Fine Art Storage Services (CFASS) New York at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Contact CFASS New York for details: Tel: + 1 212 974 4570, newyork@cfass.com	

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance
on 48th Street
Hours: 9.30 am - 5.00 pm
Monday-Friday except Public Holidays

Christie's Redstone
Post-Sale
32-23 48th Avenue
Long Island City, NY 11101
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on 48th Avenue
Receiving/Shipping Entrance
on 48th Avenue
Hours: 9.30 am - 5.00 pm
Monday-Friday except Public Holidays

Conditions of Sale

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. BEFORE THE SALE

(a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is."

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's nor the seller is responsible in any way for errors and omissions in the catalogue or any supplemental material.

(c) Buyer's responsibility

Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Christie's or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

(e) Telephone bids

Telephone bids will be accepted for lots with low-end estimates of $1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. In the event that there is no bid on a lot, the auctioneer may deem such lot unsold.

(i) Auctioneer's discretion

The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 25% of the final bid price of each lot up to and including $50,000, 20% of the excess of the hammer price above $50,000 and up to and including $1,000,000 and 12% of the excess of the hammer price above $1,000,000.

(b) Payment and passing of title

Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 4.30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, at our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

(e) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

(f) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

(i) to charge interest at such rate as we shall reasonably decide;

(ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;

(iii) to cancel the sale;

(iv) to resell the property publicly or privately on such terms as we shall think fit;

(v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;

(vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;

(vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;

(x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(g) Failure to collect purchases

Where purchases are not collected within 35 calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to transfer the property to our Long Island City facility at the buyer's expense, and only release the items after payment in full has been made of transportation, administration, handling, insurance and any other costs incurred, together with payment of all other amounts due to us or our affiliates.

(h) Selling Property at Christie's

In addition to expenses such as transport and insurance, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. EXTENT OF CHRISTIE'S LIABILITY

We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Apart from that, neither the seller nor we, nor any of our officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

6. LIMITED WARRANTY

Subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

(i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.

(ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.

(iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

(iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.

(v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognized experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.

(vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

7. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

8. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

9. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in which the auction is held. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of that country, state, county or province, and (if applicable) of the federal courts sitting in such state.

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

29/11/12

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